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Century Of French Painting Shown At Knoedler's

Fine Examples of Work by Foremost Artists from Millet and Corot to Derain, Picasso and Matisse

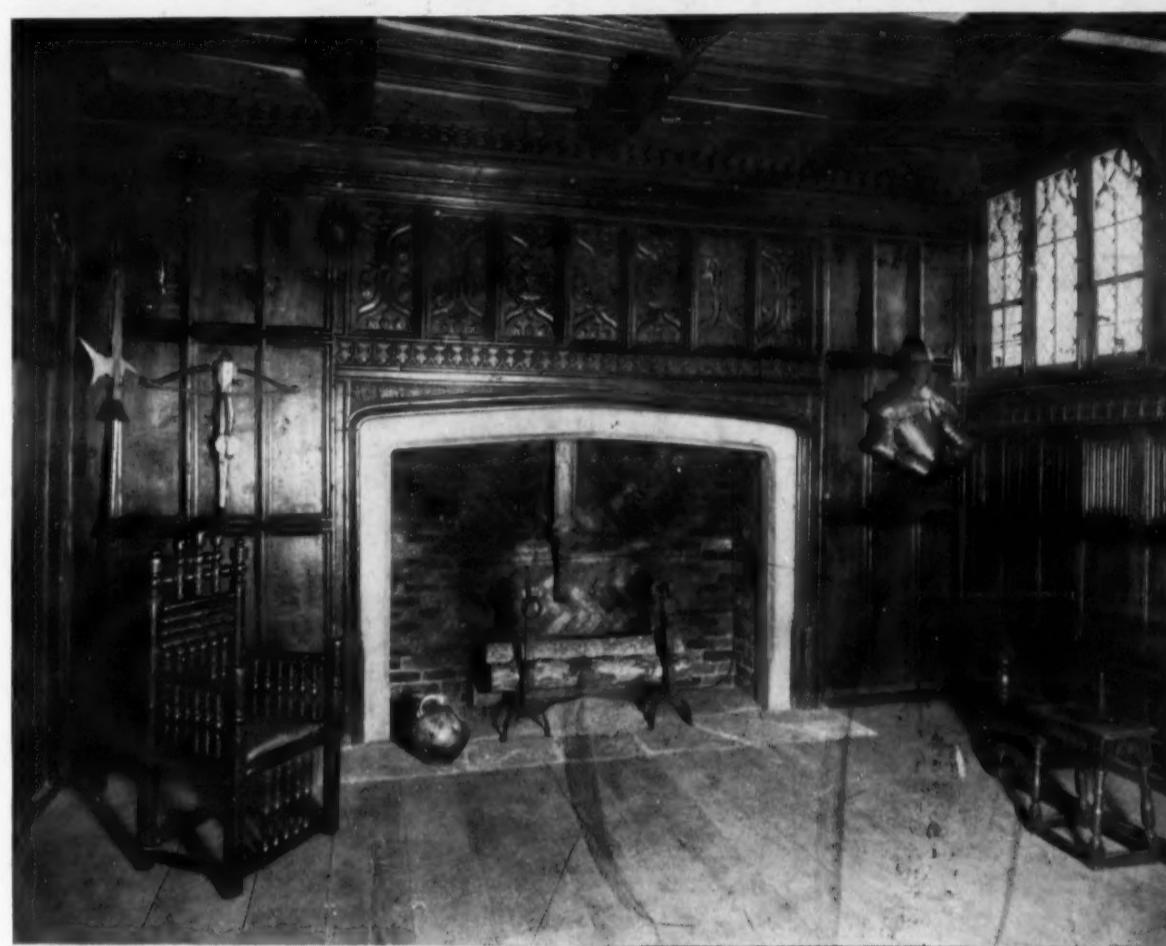
An exhibition under the title of "A Century of French Painting" is now open at the Knoedler Galleries in New York. It is similar to the exhibition under the same title which have been held recently in Glasgow and Amsterdam and several of the same pictures have appeared in all three. Private collectors in Europe, Great Britain and America have cooperated with M. Knoedler and Company and M. Etienne Bignou in making the present exhibition one of fine quality and amazing completeness. It has been organized for the benefit of the French Hospital in New York and will be open until December 8th.

France, during the past century, has held continuous and almost undisputed leadership in art. The position once held by Italy and later by the Flemish and Dutch schools was won slowly as led by Watteau, Chardin, Fragonard and David. French painting assumed preeminence among the national groups of the middle and late XVIIIth century. At the beginning of the XIXth century French artists were eager, resolute and discontented with the classical formulae and the fresh color and naturalism of the English artists, Constable and Turner, were seeds which fell on well prepared ground. The cold classicism of David became a worn out garment, a cloak for the meagre shoulders of forgotten academicians. Ingres preserved the Hellenic purity of his line but, though he scorned the Romanticists, was as far removed as they from the Davidian point of view.

Into a world which had been accustomed to pictures of cold and stately Romans in frigid architectural settings Delacroix thrust paintings hot with color and powerful in movement. One can imagine the consternation and scorn of the esthetes of his day and the distress which the more polite amateurs must have suffered. But tradition was shattered and the way cleared for Daumier, Courbet and Corot. It is probable that the qualities which won triumph for the romanticists and the Barbizon painters are not those for which we most admire them today. The splashing colors of Delacroix, the argot of Daumier and the sweetness of Corot have lost their novelty and no longer cause either pleasure or shocked surprise. We dig, or so we pride ourselves, beneath the surface, discovering underlying rhythms of form and volume of which the artists and their contemporaries may have been quite unaware. We see their pictures now in the light of the more cerebral creations of a later day and find in them the foundations for the art of Cezanne, Seurat and Picasso. Perhaps the cycle is almost complete and after a boisterous century of violent experiment and vigorous creation we are returning to the quieter ways of classical serenity. But we are ahead of our story.

The painting which developed in the Barbizon school preceded by only a few years a movement from which dates the first great flowering of so-called modern art. Degas, Manet, Monet, Renoir and Pissarro were perhaps the first of the "scientific realists"

(Continued on page 14)



INTERIOR OF THE TUDOR ROOM, c. 1490, INSTALLED IN THE RECENTLY OPEN DECORATIVE ARTS WING OF THE BOSTON MUSEUM OF FINE ARTS

Boston Museum Of Fine Arts Opens New Wing Of Decorative Arts

Fifty Exhibition Spaces and Galleries, Many of Them Whole Rooms in Their Original States, Contain Rare and Fine Objects of Italian, Spanish, Dutch, French, English and American Art

The new Decorative Arts Wing of the Museum of Fine Arts, Boston, will be opened to the public on November 22nd. A reception for museum subscribers was held on November 14th and the wing will be open for private view until the 22nd.

The opening of this wing is the most important museum action of the current season and is comparable in many ways to the inaugural ceremonies at Philadelphia and Detroit last year. Although the Boston wing is only an addition to an existing building it marks an advance in museum practice which ranks with the standards set by the new buildings in the other cities.

The new wing is three stories high and contains fifty-four exhibition rooms, galleries and offices. It adjoins the main building and its walls form three sides of a courtyard garden, specially designed to present pleasant aspects from the windows of the galleries. Plans for the wing have been in preparation for several years and construction has been under way for the past four. The building was designed by Guy Lowell and the plan of installation was prepared and carried out by the Curator of the Department, Mr. Edwin James Hipkiss, with the cooperation of the Installation Committee of the museum. To all those who have played a part in the creation of this splendid presentation of the decorative arts of Europe and America congratulations are due. The subscribers to

the museum, trustees, friends, members, collectors who have given of their time and their treasures, the architect and the museum staff all have just cause to be proud. It is modestly said, in Boston, that the scheme is still incomplete; that additional galleries are needed and that the installation is still, in some cases, experimental. Deficiencies, if they exist, will be most apparent to those who have created the present fine structure; to the visitor the work already accomplished is deserving of the highest praise.

Two tendencies are strongly marked in current museum practice and each derives from the principal function which the museum is designed to serve. The museum which is intended primarily for the use of students becomes more and more a scientific laboratory where the accent is placed on concentrated study of the qualities which distinguish individual artists and their schools. This type of museum is most perfectly typified by the New Fogg Museum, recently opened in Cambridge. The more popular museums, where the great majority of those who visit the galleries is composed of persons who are neither students nor scholars, faces a different problem. It is becoming recognized that the older type of museum gallery, hung with row upon row of pictures, crowded with sculpture or filled with works of art unrelated to their backgrounds, produces little more than confusion and weariness in the public mind. A man must be highly trained in selection before he can derive much benefit from a gallery filled with hundreds of diverting objects.

The primary function of all museums, whether designed for students or the general public, is the increase of an ap-

preciation of art. This is, I believe, inclusive of and greater than their value as educational centers for, in art especially, factual knowledge without understanding is of decidedly minor importance. It is good to know Rembrandt's dates; it is better to understand the spirit which animates his work. The still older conception of the museum as a storehouse for the treasures of the past has almost completely disappeared. In the effort to stimulate appreciation museums are now striving to recreate the atmosphere of a period as well as to present for study its contributions to art. By the use of related backgrounds, by the display of objects of major and minor importance arranged as they might have been in their contemporaneous settings, several of our museums have made tremendous advances toward awakening an understanding in America of the vitality of art.

One cannot step from Fifth or Huntington Avenues into a gallery of blank walls hung solidly with Italian pictures and imagine oneself in Renaissance Florence. The picture gallery is still a part of a modern city and the works shown must compete with billboards, the movies and subway advertising. But if, instead of the formal gallery we enter a room which either in actuality or appearance reproduces an interior of the quattrocento our whole attitude changes. We feel the presence of the men who lived in these surroundings and their creations, whether of pictures, sculpture or furniture, speak with clear voices.

It is possible for the scholar to isolate a work of art and to discover beneath its superficial attributes of school and author the universal qualities which make it great but such feats are unknown to most of those who visit the museums. For them the readiest approach to understanding is through

(Continued on page 8)

Ancient Armor In Sale at American Art

Rare Bascinet, Fine Suit of Gothic Armor, Maximilian Suit, Tilting Suit and Unusual Weapons Are Included

Rare specimens of ancient arms and armor, acknowledged the rarest of all objects of art, including pieces unparalleled except by a few within the walls of museums, will be placed on exhibition in the Galleries of the American Art Association, Madison Avenue, 56th to 57th Streets, on November 17th, and will be sold on November 23rd and 24th. Great interest will center in a mid-XIVth century Italian bascinet, from the armory of a castle on an island in the eastern Mediterranean, which was taken and dismantled by the Turks during the XVth century. This will appeal to the most deeply versed collector as the rarest and most interesting object in the collection. Bascinets of this type are pictured in Italian primitives of the mid-XIIIth century.

Gothic armor is looked upon by collectors as the rarest of all armor. The collection boasts a complete suit of Gothic armor. It is of bright steel, German, late XVth century, made for Portugal, and comes from the Royal Armory in Lisbon.

A tilting suit, German, 1575, shows the complete jousting armor, with helmet, jousting bevor, the breast-plate, the last named bearing the mark of the Augsburg armorer, Anton Peffenhauser, considered the most distinguished of all German armorers. The Metropolitan Museum of Art is proud to possess a half-suit by this old master of his craft, who had medals struck in his honor, so great was his renown. This tilting harness is from the armory of the Radziwill princes.

Another notable suit is a fluted Maximilian suit of 1520, the corselet of which was at one time in the possession of Prince Carl of Prussia, other parts being obtained from the ancient armory of the Radziwill family and recorded as having been purchased by an ancestor who was ambassador from Poland to the Court of Maximilian (Nicholas III, 1470-1522). He is said to have brought back to his castle in Poland 200 Maximilian harnesses for man and horse. The fact that this same personage saved Lithuania from the Russians and checked the diplomatic negotiations of the Czar and Maximilian who aimed to dismember Poland adds to the historic interest of this beautiful suit of armor.

In addition to full armor, there are suits of three-quarter harness, including XVth and XVIth century specimens of rare beauty.

Among the finely decorated headpieces is a gilded and engraved cabasset, Portuguese, 1575, weighing 3 lbs, a unique piece believed to have come originally from the armory of the kings of Portugal, at Elvas.

Notable among the richly decorated rapiers is a swept-hilted Saxon weapon, 1580, retaining its original gilding and with a rare and beautiful sheath, accompanied by foining dagger to match, the only instance of the kind on record in an American sale. Belonging to the wealthy Saxon elector Christian I, this splendid sword is considered by the greatest experts to be an authentic specimen of the work of the swordsmith of Phillip II of Spain. With the accompanying fine dagger it comes from the Johanneum, Dresden.

Also from the elector's armory, Jo-

(Continued on page 5)

Louis XVIth Room Installed in Minneapolis Institute of Arts

MINNEAPOLIS.—The Minneapolis Institute of Arts has recently opened an important new period room, acquired through the income of the Ethel Morrison Van Derlip Fund. It represents the Louis XVI period at its height, and is placed in the new south wing of the institute at the culmination of the series of period study rooms from the Regency to the Revolution.

This salon, perfect in its dignified paneling and elaborate gilded ornamentation, was purchased through Wildenstein and Company from the estate of the late Lucien Guirly, generally acknowledged before his death to be France's foremost actor. Other important accessions seen for the first time in this room, are a portrait of Count de Cheverny by Francois-Hubert Drouais, and a gilt and marble console table from Fragonard's villa at Grasse, and probably designed by that artist.

The color scheme of the Louis XVI salon, which will be known as the Ethel Morrison Van Derlip Room, is green and gold. The panels are painted in two tones of pale soft green, and the doors and mirrors are framed with elaborate carving finished with gold leaf. A small antechamber, in soft French gray paneling, serves as an entrance to the room. Facing the spectator as he enters from the antechamber is a chimney piece surrounded by a mirror heavily framed in gilded carving of floral design. A second and larger mirror, full length, is placed between the two French windows at the west and similarly ornamented.

Each of the four double-leaved doors is surmounted by a cornice with architectural consoles, above which are plaster lunettes. These overdoor panels are modeled in low relief, partially gilded. They vary slightly in design, the principal motif being two figures, male and female, terminating in acanthus scrolls and separated by an antique tripod bearing a perfume burner.

According to the *Bulletin* of the Minneapolis Institute, this salon is the most important addition to the period rooms in the museum since the dedication of the John Washburn Memorial Room five years ago. The *Bulletin* continues:

"In this room is crystallized the very

essence of the Gallic spirit. Its relentless logic is apparent in the perfection of the proportions, which at once stimulate and soothe the eye. And yet its love of elegance, of ease, of grace, never to be denied, is patient in the rich moulding, the cornices, the elaborate mirror frames. Here Gallie exuberance is channeled and disciplined, and hence doubly effective. This interior sums up the age as no single painting, no isolated statue could possibly do. It is France itself, just before the deluge."

"It was an ideal period for the development of the minor arts, and French craftsmen made the most of it. There were still great patrons who knew how to spend their money like *grands seigneurs*, and disdained to haggle, as did the war profiteers after the Revolution, over pennies. They had background, they had taste; they paid handsomely and the artisans of France did not fail them, artisans of the quality of Brizard, Cramer and the Jacob family."

Other furnishings in the salon include two period chairs designed by G. Jacob and lent by Wildenstein and Company of New York; a terra cotta bust by Pigalle; two Sevres flower pots with ormolu bases; two gilt bronze appliques; a crystal chandelier of the Louis XVI type; two *chaises à medaillon* and a *lit de repos* lent by Mrs. Roger B. Shepard of St. Paul.

HALL OF TEXTILES FOR CHICAGO SHOW

A "hall of textiles," where decorative fabrics of modern American design and manufacture will be displayed, is to be a feature of the exposition of modern American decorative and industrial art which the Association of Arts and Industries and the Art Directors Club will hold at Mandel Brothers', Chicago, in January. Harold Warner, architect associated with the Art Institute of Chicago, will plan the textile hall, supervise the installation and provide special modern lighting for the display.



"JUDITH"

By J. B. C. ROCOT

This fine example of a figure painting by Corot is one of the outstanding pictures in the exhibition of "A Century of French Painting" at the Knoedler Galleries

DANA EXPLAINS NEWARK POLICY

NEWARK.—Among the five hundred miscellaneous art objects from abroad recently put on view in the Newark Museum many will eventually be used in the lending collection of the museum. Textiles from Italy and North Africa, ribbons of German peasant design, a few native costumes and household utensils from Algeria and Morocco, and fifty or more dolls in costumes of different nations will be added to the collection of 7,000 or more articles which are lent to the public schools and clubs of Newark for educational purposes. Many of these new objects will be used also in the Junior Museum of the Newark Museum.

Describing the recent purchases of objects abroad, John Cotton Dana, the Director, said: "Our funds were quite limited. It was quite impossible for us even to consider what are commonly called museum pieces, meaning objects that are supposedly unique, ancient and expensive. What we looked for were things that would fit the needs of a small museum of limited collections which spends a large part of its modest income on the attempt to acquire and hold a staff of alert and intelligent persons who can make interesting to visitors objects which museums of the old type would consider quite commonplace. The whole development of the Newark Museum has been along the lines suggested by the last sentence."

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DELLA ROBBIA WORK TO BE RESTORED

ROME.—The Podestà of Castiglion Fiorentino has lately made an appeal to the art authorities of Tuscany, and in consequence the Royal Mosaic Factory of Florence has been engaged to make a better arrangement than its present one, for a fine example of Della Robbia work which stands on the altar of the church of S. Giuliano in the town.

The work represents S. Antonio and is of great value. At one time it was in the church of Piazza S. Antonio, which building was afterwards occupied by the arsenal of the Misericordia, and whence it was brought, many years ago, to the church of S. Giuliano, and very badly placed on the altar. K. R. S.

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NEW ACQUISITIONS OF PRADO MUSEUM

MADRID.—The last season has been one of the most successful of recent years for the Prado Museum, to judge from the important new acquisitions which are at present being shown together previous to their incorporation into the collections, where they will fill long felt wants.

Of the early Flemish school there is a "Pietà" by the so-called "Master of the Virgo inter virgines" after the famous picture in the Amsterdam Museum. There is only one other picture by the same artist in Spain, in the collection of the Duke of Alba: it is a leaf of a diptych, painted on both sides. On one side it represents the Annunciation, with a portrait of the donor, the first Duke of Alba, and on the other side is depicted the Epiphany.

There is also a most interesting panel of the first quarter of the XVth century, representing "A Holy Surgeon"—presumably St. Luke. It is of the Spanish school, probably Castilian, and is remarkable for the ingenuity of details, and the arbitrary use made of architectural elements.

"Our Lady of the Milk" signed "Bar-tolomeus", i.e. Bartolomé Bermejo, the greatest of all Spanish primitives (the author of the famous "St. Michael" in Lady Ludlow's collection) is a most typical and characteristic example of this master's work.

Of the greatest historical importance is a painting of a family group in a garden. This picture was already described in the XVIIth century by the classical art historian Palomino. The painter, Jan van Kessel—quoting the historian—"came to the court in the year 1680 and began to exert his ability in the house of one of his countrymen, and he did many excellent things, especially a picture with portraits of the whole family of his friend and protector, with himself looking out of a window and writing his name on a wall; had it not been for this circumstance, this picture would have been reputed by Van Dyck." Palomino's judgment is indeed flattering, and the picture is really important for the light it throws on the School of Madrid, and it will probably affect the attribution of many a picture hitherto anonymous or ascribed to Carreño or Claudio Coello.

Another canvas, "The Parable of Lazarus and the Rich," sees the entrance into the Prado of Juan de Sevilla (1627-1693), an excellent and little known painter from Granada.

Last, but not least, there is a signed self portrait by Murillo.

Finally, the Prado reports the purchase, from the church of San Lázaro, in Palencia, of two valuable primitives, which will be placed on view in a few days.

E. T.



"LA PARADE DES SALTIMBANQUES"

By DAUMIER

Included in the exhibition of "A Century of French Painting" at the Knoedler Galleries

REPRESENTATIVE ART IN CLEVELAND SHOW

CLEVELAND.—Masterpieces embracing many phases of art are being featured at the Cleveland Museum of Art illustrating, as the title of the exhibition indicates, "Representative Art Through the Ages." Ivories, enamels, sculptures, tapestries, bronzes, jewels, paintings, all selected for their supreme quality, have been borrowed from collectors and dealers on both sides of the Atlantic and are displayed with the finest of the museum's own pieces.

On one wall a Flemish Gothic tapestry is flanked by a Titian and a Tintoretto. Another hangs between two cases in which are ivories and enamels, representing the greatest achievement of Byzantine and later medieval craftsmen. Among these is the great XIIth century Stavelot enamel triptych lent by Mr. J. Pierpont Morgan. Beside this is an enamel reliquary belonging to the museum which evidently came from the same hand or at least from the same school of enamellers who worked in the Meuse Valley about the XIIth century.

Several Persian and Indo-Persian miniatures are shown, two of which were originally in an album in the library of Shah Jehan, builder of the famous Taj Mahal. They were later in the collection of the Shahs of Persia, having been carried away as loot during the Persian invasion of India in 1738. Three pages of medieval illuminated manuscript, recently acquired by the museum, are also shown.

Murillo, Drouais, Raeburn, Pieter de

POPULAR PRIZE AT CARNEGIE SHOW

PITTSBURGH.—Announcement has been made at Carnegie Institute that a prize of \$200, to be known as the Popular Prize, is being offered in connection with the Twenty-seventh International Exhibition.

The award of this prize will be determined by the vote of visitors to the exhibition during the two weeks, November 18th to December 2nd, inclusive. Each visitor during that period will be given a ballot on which to vote for his favorite painting in the international. The award will be made to the artist whose painting receives the greatest number of votes.

The purpose of the prize is to stimulate interest in the exhibition, to encourage visitors to study the paintings and to express their opinion after their own standards of criticism.

This is the fifth time that such an award has been given at the annual International Exhibition. For two years Malcolm Parcell was the winner. In the Twenty-fifth International Leopold Seyfert won the prize with his painting, "Rose and Silver," and last year the prize went to Gari Melchers for his painting, "The Hunters."

Hoogh, Titian, Sano di Pietro, Hans Holbein, Carlo Crivelli, Hubert Robert, and Tiepolo are among the painters represented, while the achievements of unknown craftsmen and artists of medieval and classical times are seen in the various forms of artistic creations.

Five superb Gothic tapestries dominate the walls of the gallery. Two were designed by Bernard Van Orley as gifts from Charles V. of Spain to his wife Isabella of Portugal, and are heavily embellished with gold thread. Another, the "Quo Vadis" tapestry, hung for centuries in the choir of St. Peter's Church at Vienna.

The collection has been assembled with the aim of showing supreme achievements in various epochs and phases of art. The utmost care has been exercised in excluding objects not of the finest quality, the number shown being restricted so that ample space might be afforded each exhibit.

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MUSEUM ACQUIRES A MARY CASSATT

The Cincinnati Museum has recently acquired an example of painting by an American artist who ranks with the great. This is a picture by Mary Cassatt entitled "Bebe en Costume Bleu, un doigt dans la Bouche, Dans les Bras d'Une Jeune Femme en Gris." It was painted in 1890 and is a canvas of the first importance, meaning that it is a museum picture registering Miss Cassatt's typical subjects—mother and child—and

her typical manner of rendering them.

The foundation of the J. J. Emery collection, for which this picture was purchased, includes pictures of the French school. With the annual purchase fund which went with the bequest, the museum has endeavored to acquire French paintings to augment the collection or else those of great masters of other nationalities, closely associated with the French school. Such an artist is Mary Cassatt, who was associated with that amazing group of founders of French impressionism, Manet, Sisley, Pissarro, Cézanne, Morisot, Gauguin, Degas, Monet and Renoir.

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SPINDEN LECTURES ON INDIAN ARTS

The first of a series of lectures by Professor Herbert J. Spinden on "The Arts and Industries of the American Indian" was given on November 12th.

This is an introductory course in the fine arts of the American Indian as revealed by ethnological and archaeological research. The ethnological treatment will present the art of the Indian in recent times or when white contact was first established, especial emphasis being placed on native explanations of symbolism. The archaeological treatment will proceed as nearly as possible in historical successions. It is planned to cover the entire New World in the double manner, leaving detailed studies of special areas for advanced courses. The subject matter of the separate lectures will be approximately as follows: (1) the primitive relations of use and beauty as developed under the suggestions and limitations of materials and processes of construction; basic comparisons of New and Old World art; (2) the classification of art in North America according to culture areas; (3) continuation of the classification of American art according to culture areas; (4) the earliest art of America; (5) the beginnings of Maya civilization; (6)

Mayan sculptures; (7) Maya city planning; (8) minor arts of the Mayas; (9) Zapotecan and Totonacan cultures, and their use of Mayan subjects in decoration; (10) the Toltecs; (11) the Aztecs; (12) the Chorotegan culture; (13) northern and eastern South America and the West Indies; (14) the early cultures of Ecuador, Peru, and Bolivia; (15) developed arts of Peru in ceramics, textiles, metal working, and architecture; (16) general summary and review with statement of the essential parallelisms and divergencies in the American field.

The course will be conducted by means of lectures illustrated with lantern slides, and began at the Metropolitan Museum of Art on Monday, November 12th. After the second lecture the class will meet at the Museum of Natural History, and on the last five Mondays there will be promenade lectures in the afternoons to various museums in greater New York where there is material in the field of primitive American art.

Congoland Drum Realizes 2,200 Francs

PARIS.—In a sale of negro art objects from Africa directed by M. Flageol a drum in carved wood covered with leather, from Congoland, brought 2,200 francs.

New "Marco Polo Museum" in Venice Houses Oriental Works of Art

By K. R. STEEPE

VENICE.—One of the most remarkable museums in Italy of a special sort is that recently opened to the public in the Ca'Pesaro in Venice. This is what is now called the Marco Polo Museum, and is given over entirely to treasures of oriental art. The beautiful palace which houses it was erected by Baldassare Longhena on the Grand Canal, and was destined in the will of the Duchess Felicita Bevilacqua Lamasa to beneficiary uses.

Prince Henry of Bourbon, Count of Bardi, during one of his voyages around the world visited India, Indo-China, the islands of Sonda, China and Japan, collecting a series of objects of art and of curiosities of inestimable value, which were transported to Venice in 1,500 huge cases, and arranged in order in the magnificent collections on the second floor of the Palazzo Vendramin-Calergi. The Prince thus had the honor of being the possessor of one of the richest and most complete museums of oriental art which existed in the world.

At his death these treasures came into the hands of the Viennese antiquarian, Franz Traut, but after the war they were given back to the Italian state by virtue of the treaty of peace and the terms on

which articles were to be returned to their original owners' places. But all was not well in this case, for the precious collection had suffered inestimable losses. More than four hundred objects had been sold, and entire small collections had been lost or dispersed. Conspicuous among these latter were the many rare examples of jade. Yet, even though so impoverished, the museum of Henry of Bourbon still contained one of the most important collections of the art of the extreme orient.

Now that all is in order again, the collection in the museum in the Ca'Pesaro well merits many hours' study. For instance, the examples of Japanese armor here displayed, form perhaps the largest part of the collection and one of the most interesting. This armor is worked with amazing art, and gives an excellent idea of this people's unwearied patience in executing the finest detail. In fact, the art of forging swords was considered in Japan among the noblest of arts and had its own special rite. The sword-maker, after having fasted and prayed for several days, dressed himself in a special robe and began his task. While he was tempering the steel, he sang a ritual song so that the spirit of the music would enter into the metal.

Masamune, the most celebrated of old forgers, is said to have chanted this verse, "Let peace reign on earth, peace,"

and his swords always brought victory to whoever bore them. His gloomy hearted pupil, Muramasa, chanted instead, "May war come on the earth, war," and the swords of his making were never satisfied with blood but brought discord and sorrow to their owners.

These weapons were so finely chiseled and decorated and the blades were so thin that they could cut the body of a man in two at one stroke. A good sword was handed down from father to son as a sacred pledge, and it was the happiest day of the heir's life when at fifteen years of age, he was allowed to gird on a sword.

The Museum in Ca'Pesaro possesses three hundred of these weapons, with hilts of lacquer artistically worked in various ways, to resemble mirrors, or the shell of an egg, coats of arms, leather or decorated wood. Most precious among them all is a blade attributed to Rai Kunimitsu, an artificer of the XIIIth century, which bears the chiseled image of the goddess Kwannon.

The collection includes besides fifty suits of armor for war and for gala occasions, and there is a perfect forest of banners, pennants for lances and all sorts of bows and other weapons. Particularly impressive and unpleasant are the horrible masks destined to strike terror into the hearts of the enemy.

In the halls where paintings are to be seen there is a series of fifteen magnificent large screens on which are represented various episodes in the famous war of Gen-Pei. Here are also one hundred and fifty kakemono on which the Japanese art of painting found its best expression from the XVth century onwards in all its schools and tendencies from the Tosa school to its rival of Kano, from the school of Ukiyoye to the naturalistic one of Shijo, the school "of the life which passes," to which belongs Mori Sosen, the savage and pure painter who lived in the forest so that he might surprise the animals in their actual life and actions. Of this painter there are shown some authentic works as well as several doubtful ones besides others by artists of great reputation.

There are also to be seen many objects dedicated to the cult of the Japanese domestic altar, bronze incense holders, bells, ritual vases, sacred images in bronze, sacred vestments and objects in alabaster and in stone. But the attention of the visitor is specially fixed on a wonderful statuette in gray stone representing Buddha, of a remarkable purity of line, which shows clearly the influence of Greek art, which penetrated the Far East with the conquests of Alexander. This statuette, brought from Cambodia, is somewhat mutilated as to its arms and legs, but notwithstanding this fact, it is the most precious object in the museum, and is approached in artistic value only by the two statuettes in lacquered wood, dating before the Xth century, which represent two warriors, guardians of the temple.

Special glass cases protect splendid costumes of the court, priests' dresses and warriors' apparel.

One of the special features of the museum is the work in lacquer. Some of the rooms are reserved exclusively for this, and it is impossible in a short space to go into many particulars. However, there are marvellous examples included in the collection, representing a vast expenditure of time and patience. Some of them took years to bring to completion, and in some cases forty of the finest layers of lacquer were set in place before the work was done, and each of these layers took an enormous time to dry.

The museum also houses many beautiful pieces of Chinese porcelain, and these are of the finest quality. Another of the rooms is dedicated to objects coming from the island of Sonda. The series of marionettes from Wajang are objects of much curiosity. These little figures are projected in shadow on a screen and so do not need to be made with special care. They are finished, however, to perfection and their faces are full of expression. Cut from buffalo hide and accurately painted, these marionettes are mounted on strips of horn, one of which serves to sustain the body, while the other two move the enormous arms. Some of them have burlesque faces; others are comically terrifying. They represent a word of satire, the effect of which is most diverting.

Besides the things which have been mentioned, there is a collection of various curious and unusual musical instruments, and another, the only one of its sort in Italy, of Malay daggers. There is also a magnificent coromandel screen which Henry of Bourbon received as a gift from his grandfather, Charles II, Duke of Lucca.

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FRENCH IMPRESSIONISTS OLD MASTERS

ANCIENT ARMOR AT AMERICAN ART

(Continued from page 1)

hanneum, Dresden, comes the parrying dagger, Saxon, XVIth century, whose guard, designed to catch the opposing sword-blade, is the largest known.

Among the guns of historic and artistic merit are old hunting guns delicately engraved with figures of personages and hunting scenes, made for one of the most august art-loving princes of his day for the use of himself and his honored guests; guns belonging to the court of the Saxon electors of the epoch of Christian I, II and Johann Georg. Among the last is a splendid hunting rifle designed for a lady of the court, accompanied by a smaller rifle for a child. These hunting rifles (Saxon, 1630) have decorations of inlaid mother-of-pearl, bone and horn, the child's rifle showing delightful pictures, dwarf with bag-pipe, monkey playing the flute, rabbits, birds, whales, a fox and a squirrel.

The collection includes specimens of old arms and armor for children, a hundred-fold rarer than similar pieces for the adult, and these are as beautifully made and decorated as the larger pieces. In sharp contrast to modern times, when the making of surgical appliances is a widely developed and specialized business, is the surgical apparatus included in the collection, bearing mute witness to the fact that the services of the ancient armorer were called upon in behalf of sickly children, to provide steel devices for straightening legs and backs. Such devices, together with a mechanical hand of steel, also an artificial arm, form a little collection within a collection considered unique.

The entire arms and armor collection of 302 lots, embracing a larger number of pieces, is the most notable ever offered on this side of the Atlantic.

NEW YORKER BUYS SHAKESPEARE FOLIOS

LONDON.—Gabriel Wells, the New York bookdealer, captured at Sotheby's on October 13th six folio editions of Shakespeare at a price which is regarded as remarkably low, reports *The New York Times*.

The first lot comprised copies of the first four folios and Mr. Wells bought them for \$27,000.

The first folio is one of very few copies whose early owner is known. It is said to have been acquired by the Right Rev. John Hackett, Bishop of Lichfield, in 1630 and to have remained in the family until 1886. It is not perfect, as the leaf before the title with a verse by Ben Jonson is wanting and a few leaves are in facsimile, like other leaves supplied from a copy of the second folio.

The copy of the second folio, 1632, in the same lot, is a large and clean one in good condition. The third and fourth folios, 1663 and 1685 respectively, rank despite minor defects as "sound and clean copies."

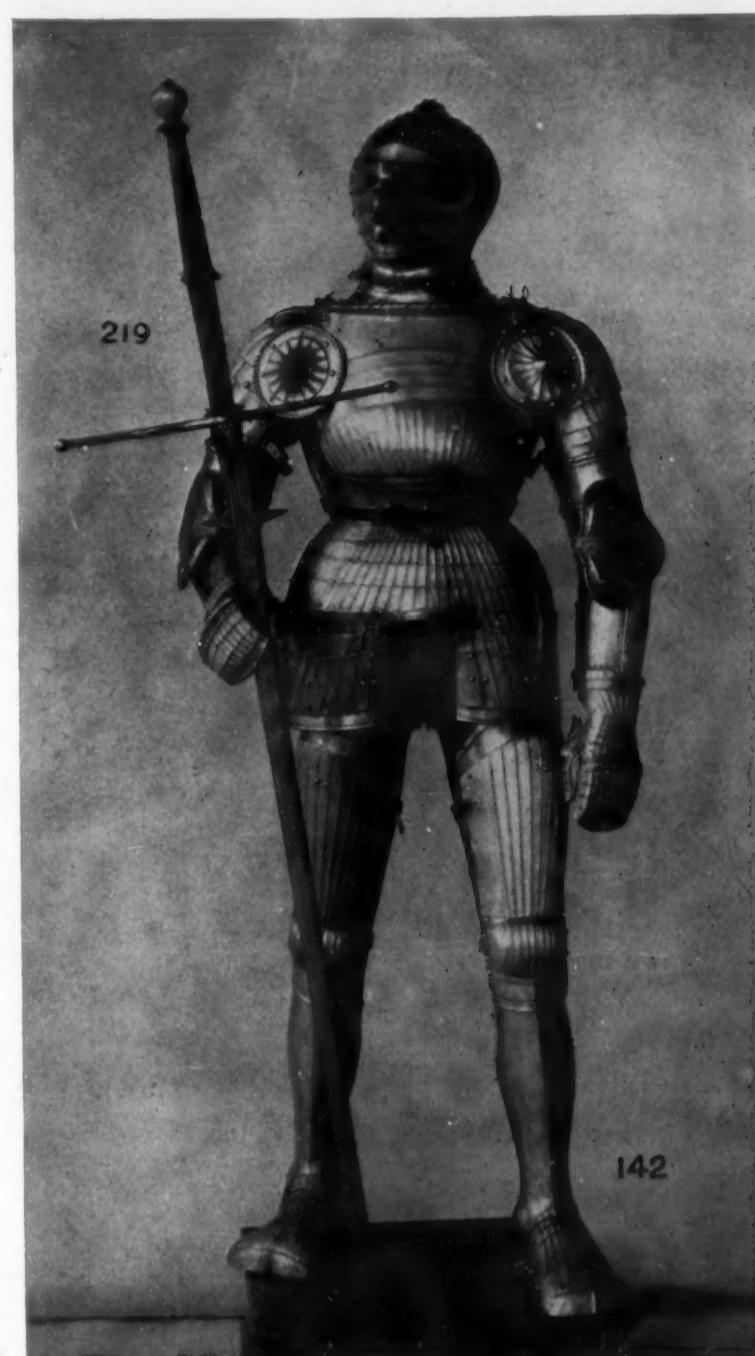
Four other folios of Shakespeare offered on October 13th, Mr. Wells secured a first folio, 1623, which is not recorded in Sir Sidney Lees "Census" and in various ways is defective, for \$5,000 and a fourth folio, with David Garrick's book plate inside the upper cover but also defective, for \$125.

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Further Plans for London Exhibit of Dutch Art

LONDON.—The president and council of the Anglo-Batavian Society held a reception on the evening of October 24th, in the Hall of Lincoln's Inn, lent by the Masters of the Bench, to enable members and guests to meet the Executive Committee of the Exhibition of Dutch Art which is to be held next year at the Royal Academy, under the auspices of the society, from January 4th to March 9th. The society, of which Lord Albemarle is president, was founded in 1923 to promote a good understanding between the British and Dutch peoples. During the evening statements were made giving particulars of the scope of the exhibition, pictures promised, and arrangements proposed, according to the report in *The Times* of London.

Professor Dr. Martin, Senior Director of the Mauritshuis at The Hague, said

that the character of the exhibition would be entirely different from that of the Flemish Exhibition of 1926. Flemish art had its great primitives, while in Holland most of the work of the XVth and XVIth centuries was destroyed by the iconoclasts in 1566. Flemish art of the XVIIth century was monumental, whereas Dutch art was more homely. The British Committee, under the chairmanship of Lord Albemarle, had worked in complete accord with the Dutch Committee, with the result that the finest works by the selected great masters of the XVIIth century and a few of the XIXth century would be on exhibition, side by side with a small collection of the Dutch primitives, a group of XVIIth and XVIIIth century silver work, and two galleries of etchings and drawings of the finest quality. There would be forty Rembrandts, twenty Hals, about thirty examples of the great landscape painters, Ruisdael, Hobbema, and Cuyp, upwards of twenty examples of Jan Steen, ten of P. de Hooch, and ten of Vermeer, of Delft, including the priceless pictures entitled "A Little Street" and "Head of a Girl." The Modern

Hague School would be represented by about fifty pictures by such men as the Maris Brothers, Bosboom, and Jan Toorop. The primitives would include Scorel, Mor, and the Masters of the Virgo inter Virgines. So far no works had been promised from Russia or Austria, but they were not without hope that pictures might still come from those countries. The King of Rumanaia was lending a fine Rembrandt. Everyone in Holland appreciated the patronage and gracious loan of pictures from the king.

The Dutch Government was lending of its very finest from the Rijksmuseum and the Mauritshuis, and the towns of Amsterdam and Rotterdam were acting in the same manner. Art lovers in England as well as in Holland had contributed handsomely to the guaranteed fund, which was got together by the zeal of the Netherlands minister and father of the exhibition.

Sir Robert Witt, chairman of the Selection Committee, said there had been no exhibition of Dutch art in London since 1899, and it had been decided to follow the Flemish Exhibition, held at the Royal Academy at the beginning of 1927, by a Dutch Exhibition. It had the support of the Dutch Government, and was under the patronage of the King and Queen, of the Queen of the Nether-

lands, and of Prince Henry of the Netherlands, who had graciously consented to lend important works of art to the exhibition, the arrangements being made by committees of British and Dutch experts, including the Directors of the Amsterdam, The Hague, and Rotterdam Galleries. In the case of the Flemish Exhibition, some of the Royal Academy galleries were not available. In the case of the Dutch Exhibition all the galleries would be in use. Contributions had already been promised from America, Germany, Belgium, Sweden, Denmark, Hungary, Switzerland, Finland, and Rumanaia, and from the following continental museums:—Budapest Museum, Print Room of the Kaiser-Friedrich Museum, Berlin, Copenhagen Museum, Helsingfors Museum, and Leipzig Museum. The pictures already promised were upwards of two hundred and sixty-eight old masters and one hundred of the modern Hague School, together with two hundred drawings, engravings, and etchings. On the modern side there would be an important collection of Van Gogh.

The admission price would be 1s. 6d., including tax, as in the case of the Flemish Exhibition, with a 2s. 6d. day on Fridays to enable students and others to make a special examination of the pictures. An innovation would be the low

price, 7s. 6d., charged for season tickets admitting every day, including Fridays, with the object of encouraging visitors to give the exhibition the careful inspection and study it would undoubtedly demand and deserve. It had been found possible to comply with the general request that the hours should be 9.30 to 6 instead of, as in the case of the Flemish Exhibition, 10 to 5. The profits of the exhibition were to be divided between the National Art Collections Fund and the corresponding society in Holland, the Rembrandt Society.

The guests at the reception numbered about two hundred and fifty. They were received by Sir Walter Townley, chairman of the society, and Lady Susan Townley.

COLASANTI RESIGNS AS ART DIRECTOR

ROME.—Great surprise as well as much regret has been caused by the announcement that Signor Colasanti, who for nine years was at the head of all affairs of art in Italy, has resigned his post. His successor, Professor Roberto Paribeni, an illustrious archaeologist, has already been appointed.—K. R. S.



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"Alice in Wonderland" Manuscript Shown at New York Public Library

"Alice" began her adventures in the wonderland of New York on November 12th. In a glass case in the main hallway of the Public Library at Fifth Avenue and Forty-second Street, the original manuscript of "Alice In Wonderland" was placed on view on Monday morning, reports *The New York Times*.

Posters announcing the exhibit have been sent to branch libraries and schools throughout the city so that adults and children who have enjoyed Alice's experiences may not fail to learn of this opportunity to gain closer acquaintance with her and the character of her adventures.

During the last three months the manuscript has been on exhibition in the Free Public Library in Philadelphia, and has been viewed by more than 400,000 persons. Before its sale at auction last Spring in London, when it was bought by Dr. A. S. W. Rosenbach for \$75,259, it had been only once out of the possession of the original owner for whom Lewis Carroll had written it, Alice Liddell, now Mrs. Alice Pleasance Hargreaves, mother of two sons who died in the World War. Several weeks ago it was announced that Eldridge R. Johnson, founder and former President of the Victor Talking Machine Company, had bought from Dr. Rosenbach for about \$150,000 the manuscript and two copies of the all but extinct genuine first issue of the first edition.

These two volumes, with additional matter of interest pertaining to "Alice in Wonderland" are exhibited with the manuscript. One of the first editions

belonged to Sir John Henniel, whose drawings helped make the book famous, and is extra-illustrated with his original pencil sketches for the story. The other copy of the first edition was presented by Lewis Carroll to Mrs. G. L. Craik, who wrote "John Halifax, Gentlemen."

The original manuscript, which Lewis Carroll wrote out as a labor of love for Alice Liddell's Christmas present in 1862, covers ninety-two pages and is embellished with thirty-seven drawings by Carroll himself. The author, whose real name was Charles Lutwidge Hodgson, a bachelor and mathematical lecturer at Oxford, had told the story to Alice the summer before. It had delighted her so that she exacted from him the promise to write it down.

The sheets of the manuscripts are bound in dark green morocco, with its first title "Alice's Adventures Under-ground," stamped in gold on the outside. During the exhibition here the manuscript will probably lie open at the first page, opposite which is Carroll's dedication "A Christmas Gift to a Dear Child In Memory of a Summer Day."

The two first editions which will lie beside it will arouse among book collectors something of the covetousness with which they will view the manuscript, for copies of the genuine first issue are excessively rare. Two thousand copies were printed in London in 1865, but Carroll was so much displeased with the press work that the publishers withdrew the first issue from sale. The volumes were distributed free among hospitals and workingmen's club and were in bad condition in a short time. New title pages were inserted in several hundred which were sent to this country. It is the original 1865 London issue, without the inserted title page accompanying the volumes sent to this country, which is so

MUSEUM ACQUIRES OLD EMBROIDERIES

LONDON.—The Victoria and Albert Museum has recently received some valuable additions of fine English embroideries for the Department of Textiles, reports *The Daily Telegraph* of London.

Foremost among them is a splendid Elizabethan table cover in petit point, acquired mainly through a contribution from the National Art-Collections Fund. The center is filled with a graceful design of vine stems with grapes. All around runs a broad border illustrating contemporary country life, hunting, fishing, and shooting, farm work, sheep and cows, mansions, mills, cottages, and churches, set among fruit and forest trees in an undulating landscape.

The costumes and architecture and the exquisite needlework make this a very rare and unusual example of Elizabethan art.

Next come five beautifully embroidered panels of the period of James I, bought with the help of several subscribers,

rare. Of the second issue of the first edition—the volumes sent to this country—there are many more. The edition which Carroll accepted was issued in 1866.

The manuscript and accompanying volumes will be shown in the main hall at the library so as to be most easily accessible to the large number of visitors it is expected to attract. Every precaution will be taken to guard the valuable manuscript against possible injury. Its exhibition will coincide with the opening of Children's Book Week at the library. This is an annual observance at the institution, accompanied by a special exhibition of the newest and finest children's books, intended to aid parents in selecting books as Christmas gifts for children.

The fifth piece is a cushion cover richly embroidered in polychrome silk and gold thread, with a fine scroll pattern of flowers. It is in perfect condition and brilliant in color and, with the other four pieces, greatly strengthens the national collection.

All these objects are now exhibited in the central court of the Museum, with other new acquisitions.

NEW GAINSBOROUGH IMPORTANT FIND

The portrait of Lieutenant Dan Holroyd by Thomas Gainsborough, R. A., which we reproduce this week, has been one of the "sensations" of the current year in London art circles. In our issue of October 6th our London correspondent, in writing of this picture, stated, "It has now been accepted as a work belonging to the period of 1760-2." We quote from an article by Mr. James Greig, the art critic of the London *Morning Post*, which appeared on August 25th last.

"On February 22nd of this year Messrs. Sotheby had for dispersal a collection of pictures from the Dower House, Clinton Lodge, Sheffield Park, Sussex. Among the number was a portrait of Dan Holroyd, third son of Isaac

from the Earl of Abingdon's collection, recently dispersed at Sotheby's.

Four of these embroideries form a unique set illustrating Biblical history, from the creation to Jacob's Dream, and, as Gothic architectural features appear in some of the panels, the designs may perhaps depend on early Bible illustrations. They are characteristically English in their simplicity of design and their delight in animals, insects, flowers and trees.

The fifth piece is a cushion cover richly embroidered in polychrome silk and gold thread, with a fine scroll pattern of flowers. It is in perfect condition and brilliant in color and, with the other four pieces, greatly strengthens the national collection.

The importance of the picture as a work of art is undoubtedly one has no hesitation in saying that the portrait is a splendid example of Gainsborough's style at its culmination, shortly after he removed to Bath. The qualities of the period, 1760-2, distinguish the picture. The artist's outlook is more comprehensive, brush work is freer, and the color bolder, but held together harmoniously by notes of rare subtlety. Mark the luminous dark eyes, the tender gradation of the cream, carnation and grey of the firmly modeled face; the beautiful painting of the white collar, and the sure touches that convey the movement of the figure to the cuffs and the curling hair."

Holroyd of Dunmore, and younger brother of John, First Earl of Sheffield. The artist's name was unknown, and the portrait was almost black with grime. Consequently the dealers were unwilling to run any risk and Mr. Luscombe Carroll of St. James's Square was fortunate to acquire it.

"Mr. Carroll's courage has been fully justified. Judicious cleaning has revealed a fine painting, in pristine condition, of a young soldier in the brilliant uniform, apparently, of an Irish regiment, for the black cap is richly ornamented with a crowned harp, shamrocks and oakleaf sprays. The uniform consists of a red coat with green lapels, buff-colored waistcoat and trousers and a crimson sash, while in the background a battered fortress is shown. At the lower right hand corner of the canvas the Sheffield Arms are shown and on the opposite side are the words, 'Dan Holroyd, Esquire. Killed in the Havannah, July the 31st, 1762.' In Beatson's Naval and Military Memoirs (1804) there is an account of the action in which Lieutenant Holroyd lost his life.

"The importance of the picture as a work of art is undoubtedly one has no hesitation in saying that the portrait is a splendid example of Gainsborough's style at its culmination, shortly after he removed to Bath. The qualities of the period, 1760-2, distinguish the picture. The artist's outlook is more comprehensive, brush work is freer, and the color bolder, but held together harmoniously by notes of rare subtlety. Mark the luminous dark eyes, the tender gradation of the cream, carnation and grey of the firmly modeled face; the beautiful painting of the white collar, and the sure touches that convey the movement of the figure to the cuffs and the curling hair."

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WALL OF THE GOTHIC GALLERY IN THE NEW DECORATIVE ARTS WING OF THE BOSTON MUSEUM



WALL OF THE SPANISH GALLERY IN THE NEW DECORATIVE ARTS WING OF THE BOSTON MUSEUM

Boston Museum Opens Decorative Arts Wing

(Continued from page 1)

human relationships. Shown a portrait of Marie Antoinette they note only that she may have been pretty, but if, as in the new Boston wing, they may touch the woodwork on which her hand once rested, stand in a room through which she walked, she becomes an actual person and her portrait, and other works of art of the period, assume an interest

which otherwise they might never have had.

It is probably through the medium of the decorative arts that an appreciation of all art can best be fostered. In the new museums in Detroit and Philadelphia masterpieces of painting and sculpture are shown in contemporary settings and the distinction between the fine and decorative arts has not been emphasized. In the Boston wing the galleries are almost exclusively devoted to the furnishings of the periods represented and, with a few notable exceptions, the paintings and sculpture shown in the rooms and galleries are of minor importance.

(Continued on page 9)

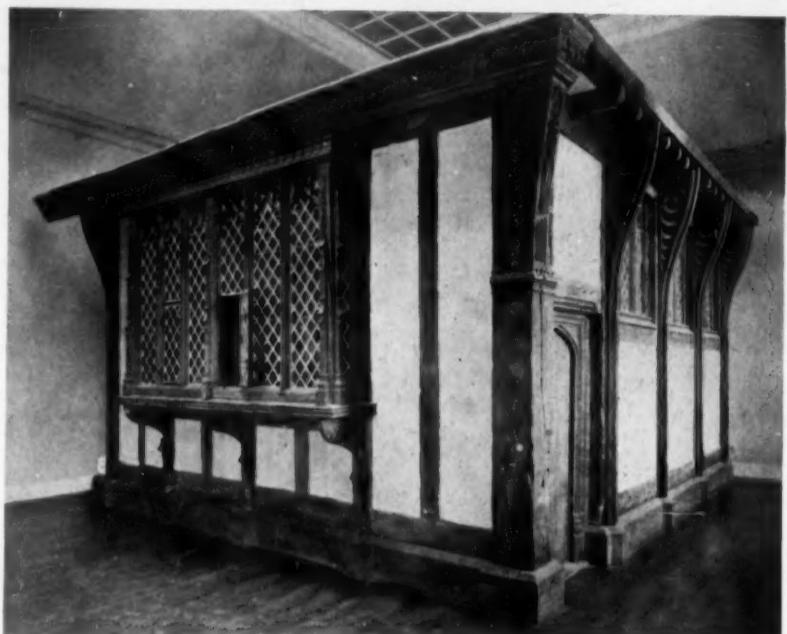
It should be added that the wing is still only partially complete and the scheme of arrangement of rooms and galleries has not yet been fully realized. But in its present state the wing represents a splendid achievement and presents an excellent survey of the variations of style in decoration from the Gothic and Renaissance periods to the XIXth century.

Apart from the administration offices in the wing there are forty-eight rooms, exhibition galleries and smaller spaces. Of these twenty-one are complete rooms, almost all of them in their original states except for the minor alterations necessitated by installation. It is these rooms which give the wing its character and chief interest for although many of the pieces in the other galleries are exceptionally fine and the arrangement has been well planned it is, as we have said before, impossible to recreate the atmosphere of an ancient period in an obviously modern gallery. If the complete rooms were not so convincing it is probable that the deficiencies of the Gothic, Italian, Spanish and Dutch galleries would be less apparent, but the unavoidable contrast makes them seem rather barren.

Entrance to the wing is through the tapestry gallery of the older building, a spacious, well lighted hall in which a number of important tapestries of the XVth and XVIth centuries are displayed. In the Gothic gallery, first of the new wing, there are several interesting sculptures in wood and stone dating from the XIIIth to the XVth centuries, Gothic chests, a cupboard and eight fragments of rare Franco-Flemish tapestries woven in 1480-1483. One of the finest pieces of English XVth century alabaster in America, a large "Trinity," is also in this gallery.

The first complete room in the wing contains the fine window from Hampton Court, dated about 1435, which the museum acquired in 1925. This window came from the private chapel of Hampton Court and was probably made by John de la Chambre, Pere, who painted the St. Cuthbert window at York Minster. The room in which the window is set is entirely modern but it is so proportioned that, with only the light which filters through the window for illumination, it creates at once an atmosphere of the ancient churches. The accessories, for here the window and the general effect of the chapel are of chief importance, carry out the picture. A Spanish lectern stands beneath the window; an Italian tomb monument is on the floor; the dim walls are made rich by XVIth century tapestries.

The two Italian galleries contain several important objects, among them a late XVIth century Italian tapestry woven with silk, wool and gold which



EXTERIOR OF THE TUDOR ROOM IN THE BOSTON MUSEUM



Chiming Bracket Clock in ebony case by William Tomlinson, London, date 1710.

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MORNING ROOM FROM HAMILTON PALACE INSTALLED IN THE NEW BOSTON WING

BOSTON MUSEUM OPENS NEW WING(Continued from page 8)
depicts "The Ascension," figured and embroidered velvets and a fine walnut

table which dates from the early XVIth century.

The Spanish gallery contains furniture, textiles, carvings and pottery, chiefly of the XVth and XVIth centuries. Tapestries, furniture, Delft pottery and silver of the XVIth and XVIIth centuries are shown in the Netherlands gallery.

The first English gallery, containing XVIth century pieces, is related to the complete rooms which follow and provides space for the exhibition of many fine pieces of furniture. The walls are hung with Brussels tapestries and panels of English glass exemplifying five periods are set in one of the windows. This gallery opens into the first of the original period rooms, one from Hamilton Palace in Scotland, dated about 1690.

The walls of this room are of oak and are complete as they were removed from the palace. Floor and ceiling are modern but are careful reproductions. Velvet hangings are at the windows and the brass chandelier is similar to that originally in the room. The overmantel is richly carved as are the cornices, capitals and moldings. A Flemish tapestry, an Isphahan rug, English furniture of the XVIth century and English portraits complete the furnishings. The room and furnishings are the gift of Mrs. Frederick T. Bradbury in memory of her brother, George R. White.

A lavishly decorated Louis XVIth salon of about 1760 is also the gift of Mrs. Bradbury. It was formerly in the Salomon Mansion in New York. French furniture of the period has been placed in the room and a portrait bust by Pajou is on the mantelpiece.

A small gallery contains a French painted bed of the XVIIth century and several Louis XVI pieces. Two other small galleries, one containing two large Bouchers, smaller panels, furniture and some fine Sevres, the second, large paintings by Pannini, and painted and gilded Italian furniture of the XVIIth century, lead to the stair hall where an unusual Flemish tapestry is hung.



CHIPPENDALE ROOM FROM WOODCOTE PARK INSTALLED IN THE NEW BOSTON WING

The last exhibit on the main floor is one of the most interesting in the wing. It is a Tudor room from Somersetshire, dated about 1490, and is almost entirely original. Both interior and exterior are shown, and the room presents the appearance of a small house. The interior paneling is very fine, most of it original

with the room although the carved panels over the fireplace are from another room of the same period. A few pieces of furniture and of arms and armor furnish the room. This is a gift to the museum from Mrs. Edward Foote Dwight.

(Continued on page 10)

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CHAMBER FROM THE CHATEAU DE LA MUETTE
INSTALLED IN THE NEW BOSTON WING

Boston Museum Opens Decorative Arts Wing

(Continued from page 9)

The first exhibits on the ground floor are a textile corridor and the ship model gallery, the latter a peculiarly appropriate installation for a Bostonian museum. Scale models of American and European vessels are shown.

The next three spaces are exhibition galleries and the stair hall, in which fine examples of early American furniture and examples of English and American ceramic art have been placed.

Following these are two rooms from the Chateau de la Muette in Passy, dating from about 1740. The building which was a hunting lodge during the reign of Charles IXth, was later transformed into a chateau and belonged to the Duchesse de Berri and afterward to

Mme. Pompadour. Marie Antoinette spent several months there. Both rooms are paneled in unpainted oak and are finely furnished. A painted room from Paris of the Louis XVth period is the gift to the museum of Guy Lowell.

An Adam gallery creates the effect of a room through the use of architectural detail, furniture and painted doors of the period. The doors are the most remarkable feature of this group and preserve their original decorations done in the manner of Angelica Kaufmann and Pergolesi. This installation is the gift of Mrs. Horatio A. Lamb.

One of the most remarkable rooms in the wing is the Chippendale room from Woodcote Park in Surrey, complete with elaborately carved and painted paneling, doors, overdoor and ceiling paintings and fireplace. Elaborate furniture in the Chinese Chippendale manner, among the finest pieces of their type in America, furnish the room. It is said that a question was raised as to the authenticity of the remarkable cabinet which is one of the principal pieces in the room, when photographs of it were first seen. It was contended that no authentic piece of this quality was known to exist. It should be a source of satisfaction to Mr. Louis Josephs, from whom the cabinet was purchased, to have had his attribution fully substantiated by Mr. Eben Howard Gay, the donor of the room and its furnishings. This piece will be the subject of an article by Mr. Gay in which he will publish the documentary proof of the cabinet's authenticity.

Connected with this room, so perfect and so delicate that one feels slightly



ROOM FROM WEST BOXFORD, MASS., C. 1675-1704
INSTALLED IN THE NEW BOSTON WING

brittle among its sharp and intricate patterns, is a gallery devoted to English XVIIth century objects of art.

Except for a few exhibition galleries the remainder of the wing is occupied by twelve complete rooms from fine American houses of the XVIIth and XVIIIth centuries. The representation of the American decorative arts is unsurpassed in this country for, although there are larger collections there is none more thoroughly representative or of finer quality throughout. Space does not permit detailed description of the individual

rooms nor even special mention of the many superb pieces of furniture which they contain. Several of them, including the three McIntire rooms from Peabody, the Portsmouth and Marblehead rooms have already been published.

The museum has performed a great service in preserving these rooms as a record of our earlier achievements. Many of them were rescued from houses doomed to destruction, others have been saved from certain decay.

In this section of the wing is shown the museum's remarkable collections of American silver, glass and textiles of the XVIIth and XVIIIth centuries.

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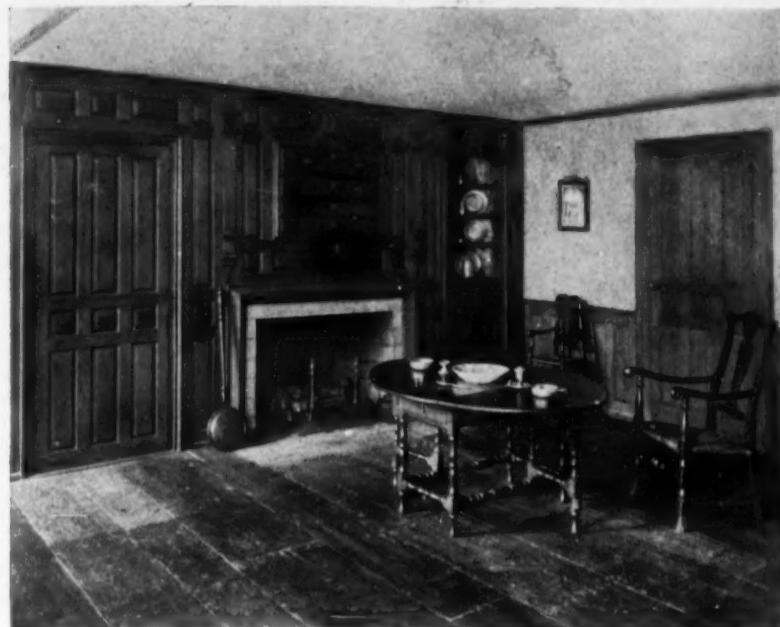
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ONE OF THREE McINTIRE ROOMS, C. 1800
INSTALLED IN THE NEW BOSTON WING

SPANISH EXPORTS SHOW DECREASE

MADRID.—Various prohibitory laws against the export of antiques and works of art from Spain have been in existence for some time, but in the last few months these regulations have been enforced more stringently than ever before, imposing upon shippers diverse formalities and rules which must be strictly observed, reports *The New York Times*.

The shipment of ancient and modern paintings must be accompanied by photographic copies, and the artist, if living, must declare the selling price. Export of antique paintings that have unusual artistic merit is prohibited. If the old

painting has not sufficient art value to cause any great loss to the national wealth of art, it may be shipped out of the country, but the Government reserves the right to purchase the painting at its declared invoice value and place it in one of the museums.

By this means the Prado Museum at Madrid and some of the others in the provinces have been able to acquire valuable additions to their collections in the last six months. Recently the Prado Museum through this procedure has acquired at relatively low prices paintings by Bartolomeus, Jan van Kessel, Juan de Sevilla, and also a mural autograph.

With regard to furniture and tapestries, regulations are less rigid except in the case of masterpieces. In general, however, the difficulties surrounding the ship-

FANTIN-LATOUR REALIZES 420 GUINEAS

LONDON.—Messrs. Hampton and Sons sold the last week of October the contents of Grove House, Chiswick, the property of Lieutenant-Colonel R. W. Shipway. The sale occupied the whole of the week. Among the more important lots, the pictures were most sought after. They included H. Fantin-Latour, "Ondine," a girl rising from the sea, which realized 420 guineas. E. Boudin, 1895, a view from San Giorgio Maggiore, brought 315 guineas; "Portrieux," by the same artist—250 guineas; F. Ziem, San Giorgio Maggiore, by moonlight—165 guineas. Among other items, a Chelsea group of Mercury and Venus realized 125 guineas; a Bow figure of a lady with flowers—62 guineas; a Queen Anne grandfather clock, in walnut marqueterie case, by William Speakman, of London—170 guineas; an 18th century mahogany bookcase—190 guineas; and a set of Hepplewhite mahogany chairs—£158.

Hurcomb's sale of old English furniture at Calder House, Piccadilly, W.1, yesterday included a set of six Adam mahogany oval-back armchairs, carved with flowers, &c., on fluted legs, which sold for £300 (Staal). A Queen Anne walnut bureau bookcase, fitted with four drawers and writing fittings, &c., brought £260 (Lee); a Chippendale mahogany octagon-top dining-table, on carved legs and claw and ball feet—£200 (Cohen); five Sheraton mahogany inlaid armchairs—£160 (Mallett); a William and Mary walnut armchair—£172 (Timms); and an antique wall clock in lacquer case, by E. Moore, of Oxford—£120 (Lewis).

ment of works of art have increased to such an extent that trade in antiquities, which up to a short time ago was a considerable one, chiefly with America, is now fallen off tremendously, and it appears that it will disappear altogether owing to the discouraging restrictions in force to retain them at home.



ROOM FROM FISKE DALE, MASSACHUSETTS, C. 1740
INSTALLED IN THE NEW BOSTON WING

MME. SOREL TO SELL ANTIQUES

PARIS.—Mme. Cécile Sorel, the French actress, has grown tired of antiques, and proposes to sell her collection and furnish her home with nothing but modern pieces, reports the *Morning Post* of London. Her collection will be sold by public auction on December 6th and 7th. Among the pieces to be sold are a bed of Mme. du Barry's, and a writing table that belonged to Louis XVth, both of which Mme. Sorel took with her on a recent tour to America as stage properties. In private life Mme. Cécile Sorel is Comtesse de Segur. Her house in the Quai Voltaire formerly belonged to the Duchesse de Mazarin.

DR. JOHNSON BOOKS IN COMING SALE

LONDON.—The sale on November 20th, at Sotheby's will consist of the collection of books by or relating to Dr. Johnson and Boswell, formed by the late Mr. Richard Harrison, of Johnson House, Brighton, and naturally care was taken to secure a Simon Pure first edition, 1791, of the famous "Life." There are such rarities, too, as a first edition, 1749, of the doctor's tragedy, "Irene," a first, 1759, of "The Prince of Abyssinia"; and a French translation, 1788, of this play, then known as "Rasselias."

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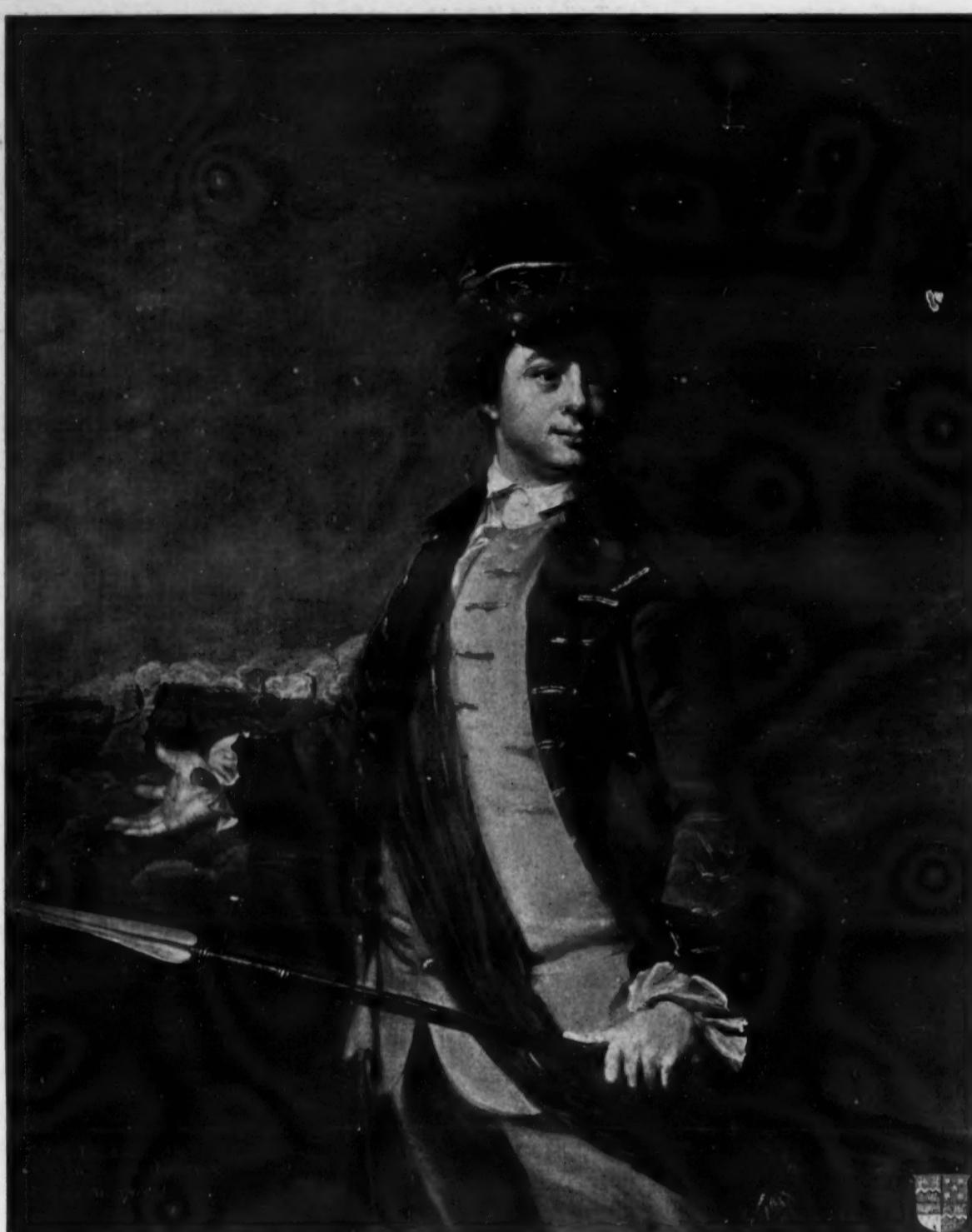
THE MANAGEMENT OF THE NATIONAL GALLERY

Note: The following article which appears in the Burlington Magazine for November refers naturally to the museum in London. The conditions and problems which it discusses are, however, sufficiently general to make it of interest to museums everywhere—EDITOR.

The plea for extensions at the National Portrait Gallery, the Tate Gallery and the British Museum has met with a magnificent response from Sir Joseph Duveen, who offers to supply, on a single condition that it would be madness to boggle over, the funds demanded by the Commissioners from the Government. Sir Joseph is a generous, even a persistent benefactor of our art institutions. He is ever on the watch for a chance to set some ball rolling towards a goal that for a very long time has been but an indeterminate aspiration of that large but inarticulate and rather helpless body of people who believe in the cultural significance of the visual arts.

Since we would appear to be free, as by a miracle, from the heartbreaking task of carrying on year in and year out a propaganda in favor of the precise developments recommended by the Commissioners, we feel the more inclined to turn our attention again to the important and indeed grave question of the management of the National Gallery. There have been for many years sharp differences between the Director (Sir Charles Holmes) and the Trustees of the National Gallery (Earl of Crawford, J. P. Heseltine, Sir Robert Witt, Viscount D'Abernon, R. H. Benson, the Rt. Hon. J. Ramsay MacDonald, Sir Herbert Cook, A. M. Daniel, Viscount Lee, and the Rt. Hon. W. Ormsby-Gore).

It may be improper, while the case is in a sense *sub judice*, to comment on the evidence of these differences, but since it exists, and has been published, it would be foolish to close our eyes to the fact. The Volume of Evidence referred to above makes it abundantly clear that, so far as the National Gallery is con-



PORTRAIT OF LIEUTENANT DAN HOLROYD

By GAINSBOROUGH

Sold at Sotheby's as by a painter unknown this important picture, after cleaning, is clearly a work by Gainsborough. It was purchased by Mr. Luscombe Carroll through whose courtesy we illustrate it here

cerned, the supreme question is whether the management in general, and the handling of acquisitions in particular, should be the concern of an individual (the Director) or of a committee (the Trustees). We have already committed ourselves to a preference for the former system, but seeing that the Commission is still at work, hesitate to make any further comment. In quoting for our readers' information extracts from the evidence of these important witnesses, printed below, we permit ourselves only two liberties, which we hope will not tend to promote prejudice: We have printed a single clause in capital letters—a clause that in the end may well prove to be the key to the whole situation; and we draw attention to the bare fact that one Trustee of the National Gallery is a member of the Royal Commission and another its Chairman. The accused are privileged to sit upon the Bench!

EXAMINATION OF SIR CHARLES HOLMES
Chairman: We are anxious to have your views on the present system of purchase at the National Gallery. Do you consider that the present sums available for the purchase of pictures are laid out to the best advantage?

Sir Charles Holmes: . . . Our system of purchase under the 1894 Minute, and as still further defined by the Lansdowne Resolutions of June, 1902, is one of purchase by Committee. The system has one disadvantage which is generally admitted, in that it tends to compromise, and to the loss of works of outstanding power and originality. All the greatest works of art have in them some element

of the surprising and the unusual, to which the trained professional judgment is attracted immediately, but which is apt to shock the amateur at first sight, so that to him appreciation comes more slowly, and perhaps not at all. In consequence, one or two cautious members of a Committee, especially if they happen to be powerful and distinguished personages, may influence the rest by their hesitation, and block the purchase of the very works which by their surprising character should be the chief attractions of a great gallery. Agreement will be reached only in the case of works which are inoffensive to all, and therefore supremely interesting to nobody. This was precisely what happened during the first thirty years of the Gallery's existence. The explosion that followed a long series of commonplace acquisitions of the Committee system cleared the way for the reforms of 1855, and purchase by an independent Director. This proved to be the making of the Gallery. So much for theory.

In practice, during my term of office, the Board, with one or two exceptions, and these not supremely important, has always acted on the Director's recommendation. But this apparent uniformity has brought one curious and serious disability in its train. Several of the most notable purchases have been made only at the cost of considerable controversy. Each controversy tends to leave a little bitterness behind, a bitterness which perhaps is inevitable where a man's personal taste seems to be at issue, and to be flouted by the purchase of a picture

which he dislikes. In time this creates a very real difficulty for an active Director.

Whenever he obtains a majority vote for a purchase, he runs the risk of alienating the confidence of friends in the minority, who cannot on this occasion see eye to eye with him. They prefer some other school, some other type of work, or may be frankly suspicious of the picture in question. In time the cumulative result of these disappointments will be to create a strong body of doubt, if not a definite opposition, upon the Board which would be fatal to the Director's influence. Unless the Director be a man of immense determination and courage, he will begin to feel that his task is hopeless, and to avoid giving further occasion to hostility will be careful to recommend nothing that is not inoffensive to the Board, with a result that the purchases tend to be as undistinguished as those of a Committee pure and simple.

Such a breakdown of the Director's energy and initiative would, of course, be a deplorable thing for a great Gallery, since it is by the exercise of these qualities that all great Galleries have been made. And the fear of it is no imaginary thing. I myself, for example, have not used the powers of emergency purchase which are nominally granted to the Director, simply because experience showed me that they were hedged round with so many cautionary restrictions that their employment would have led to immediate and formidable controversy. We have not perhaps lost much thereby, and I have been saved the trouble of hunting the sale rooms as carefully as I used to hunt

them for the National Portrait Gallery, but the fact may be cited to show how dread of unpleasantness, even in a relatively trivial matter, may hamper a Director's energies.

For it must not be forgotten that the very eminence of the Trustees, and the fact that the majority of them are famous in debate and in public affairs, places a Director at a great disadvantage the moment he has to discuss questions of principle and procedure, and at some disadvantage even when the controversy is more or less technical. He cannot always be so ready with his arguments, so apposite in his illustrations, or so just in his phrasing, as men whose lives have been spent round the Council table. He cannot hope to succeed in a discussion with such men, especially when they may be said to belong to a society apart from his, with direct access perhaps to the Cabinet or even to the Prime Minister, unless his case is so overwhelming as to speak for itself. Even then some phrase for which he is not prepared may lead to his undoing. Unless, therefore, his powers, both personal and statutory, are considerable, the professional adviser to a Board of Trustees is likely to find after a time that he has to struggle against an opposition which is too strong for him.

That is the inherent fault of the 1894 system. And the time is one at which we cannot afford any system but the best. Our rivals are wealthier than ourselves, and we can only make up for our financial deficiencies by employing the money which we do possess to the best advantage possible. A complete return to the 1855 system is probably impossible in the present state of feeling. But I think if the Director, after weighing the opinion of the Trustees, could be granted the deciding voice in all purchases except when opposed by a unanimous decision of the Board, we should have the best obtainable working compromise. For if we assume that the general judgment of the Board will be sound, we must assume also that the Director will be a man of sense who will not go out of his way to risk a contest with the Trustees by openly disregarding their reasoned collective opinion.

What is the extent of your emergency powers of purchase now?—Up to the sum of £2,000 with the consent of two Trustees, but the Lansdowne resolutions have never been quite formally annulled by the Board, so that the actual definition of emergency is one which might be stretched so far against a Director as to make almost any purchase a matter of controversy. And where there are so many other controversial matters, unless it were a life and death case, and something of quite supreme importance, the Director would not be likely to exercise that power, because he would say it was not worth risking a serious quarrel for something that was not absolutely of vital importance. . . .

What are your personal views, as Director of the National Gallery, of the advantages or disadvantages of the present administrative system, i.e., as created by the Treasury Minute of April, 1894?—. . . As a constitution, indeed, it did not differ in essentials from the practice of the National Portrait Gallery, which had worked without a single hitch during the whole seven years of my directorship there. But on coming to Trafalgar Square I found that the constitution was interpreted in a wholly different spirit, with a wholly different tradition, and a wholly different conception of the relation of the Trustees to the Director. At the National Portrait Gallery the Director was a professional adviser to the Board, and administrator of the Gallery, whom the Trustees united to help and encourage. At Trafalgar Square his opinion seemed neither to be asked nor expected.

As the controversies between Lord Lansdowne and Sir Edward Poynter were on record, and as the breakdown

(Continued on page 18)

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Pascin and Sterne Notable

Additions to New Society Show

The New Society, whose exhibition at the Brooklyn Museum will be open to the public on November 20th, has quite obviously not been idle during a year of apparent quiescence. Scouts appear to have gone forth into the highways and byways in search of new and fresh talent and have succeeded in bringing Pascin and Maurice Sterne—two notable additions—into the fold. These artists alone do a great deal to enliven this year's showing of the New Society, while Edward Bruce and Glenn Coleman, also new contributors, make further welcome variations in the usual fare.

The Pascin group of eight works—paintings, watercolors and drawings—is the outstanding feature of the show, and reveals the artist in all moods from the tender lyrical feeling of "Opalesscent Dress," to the bitterness of a trenchant street scene, apparently tucked away in a more or less concealing corner where it may not catch the eye of the more conservative museum visitor. The three oil paintings, two nudes and a charming young girl in party dress, are of such even quality that it is hard to pick a favorite. In all of them the melting color seems to function almost magically in

suggesting and defining form; vague pearly tints slowly grow into complex and intricate harmonies that are of a delicate rightness.

In "Opalesscent Dress," Pascin has not been afraid to be wholly tender and charming. The color seems to flow gently outward from the white chair to the relaxed figure of a young girl whose delightful evening gown is the keynote of the picture. The bouquet at her feet brings together in a final harmony all the colors of a picture which is in itself a bouquet of delicate tones. A pastel and several drawings in another room round out Pascin's very considerable contributions to the New Society.

Maurice Sterne has not been as generous as Pascin in the number of his contributions, but his two fine paintings represent two distinct and characteristic phases of his work. The "Sleeping Shepherdess," with its beautifully rendered landscape of green hills and meadows dotted with tiny red flowers, half conceals beneath its idyllic charm Sterne's vigorous skill as a draughtsman. Yet the girl's figure, prone on a rock in the foreground, reveals tellingly the sculptor's feeling for form, especially in the skillful modeling of the relaxed arm, in the drawing of the leg, swinging downward over the edge of the rock. The other Sterne, "Bazaar in Bali," with its dark, somber coloring of browns, olive green and mustard yellow, is in strong contrast with the pure, singing color of

its companion. Here the figures are closely massed in an intricate design, half reminiscent of those Eastern frescoes which must have influenced the artist.

Edward Bruce and Glenn Coleman, the two other new members of the group, each show interesting paintings. The Bruce canvases, although lacking in the rich forms and texture of his finest work, are among the best landscapes in the show. Coleman's group of five comprises examples of both his earlier and later manners. There is the cubistically influenced "Arrangement," seen last winter at the Whitney Studio Club and the more familiar Coleman of picturesque streets, illustrated advantageously by "The Mews." Midway between these, are three of the later street scenes of which both "The Balcony" and "Brooklyn Street" mark a distinct advance in design.

Among the customary exhibitors to the New Society, Guy Pene du Bois, Samuel Halpert and John Sloan show outstanding work. Du Bois' eight paintings and watercolors are none of them particularly ambitious works, but they represent the artist at his sardonic best. Such trenchant comments on humanity as "Pets," or "Conversation," lose none of their savor upon repeated inspection. The Halpert contributions, all watercolors, have pleasantly concise qualities of design. By sheer sincerity and honest workmanship they outshine many more flashing productions that hang near by. Five nudes and a Washington Square scene form an attractive showing by John Sloan. Of these, "Small Nude No. 2" is the most interesting in modeling and color.

Leon Kroll, who two years ago showed some strikingly handsome paintings at the

New Society, is on this occasion rather disappointing in his exhibits. His group of three has none of the luscious color and warm rounded forms we associated with his name. Instead, it borders dangerously upon the academic.

The other members of the New Society offer on the whole, the expected fare. Among the portraitists the most striking work, as usual, is contributed by Robert Henri, who in addition to three characteristic paintings of children sends a landscape, "Summer Storm, Catskills." The Henri prestige finds no dangerous rivalry in two rather slick portraits by Abram Poole, some weakly drawn heads by Jerome Myers, Randall Davey's "Mrs. Frederick Patterson," or Andrew Dasburg's careful rendering of an Indian maiden entitled "Bonnie." Gari Melchers' solid technical virtues are well represented by the group on exhibition, of which a Dutch genre subject, "The Sermon," reveals him in his happiest mood. Strange to say, however, it is the drawings which indicate most clearly Melchers' energy and vigor as a draughtsman. They are delightful and we wish there could have been more of them.

Boats and fishing themes engross a large number of both the watercolorists and the oil painters, among them Gifford Beal, Reynolds Beal, Hayley Lever and Jonas Lie. Adolphe Borie and Frieseke send high keyed canvases of competent and facile charm; William Glackens his pleasant distillations of Renoir. Paul Dougherty's still life and two marines are innocuous performances which will offend no one. Hanging close by, the Randall Davey race track subjects appear by contrast lively and engaging performances.

Lawson and Dodge Macknight, idol of Boston, do not disappoint their admirers and send high grade, standard products in their respective genres. Also among those present are Van Deering Perrine landscapes with melodramatic suns, a group by Charles Prendergast dominated by a handsome decorative panel, two efficiently done nudes by Abram Poole and whimsicalities by Jerome Myers.

At the time of our viewing of the exhibition, the sculpture was not as yet completely installed upon those pedestals which often help to lend impressiveness to our languishing plastic arts. This may in part account for our reaction. Save for a very good group by Zorach, lively pugilistic subjects by Mahonri Young, and two contributions by John Gregory, which we were able to see only in photograph, the aggregation appears to be of the variety which Mr. Walter Pach in his recently issued volume classes as "Arrow Collar Subway Art." The most ambitious work in the sculpture section, James E. Fraser's "Primitive Man," suffered from cracks in the plaster, so perhaps we were unfair to it. The Stirling Calder group is dominated by a monumental conception of Miss Ethel Barrymore as Ophelia, a work of art worthy of one of our more ornate theatre lobbies. Mr. F. G. R. Roth sends cute glazed porcelain animal panels and a solemn bust of the Father of Our Country. The two portrait busts by Edmond Quinn and his "Little Eves," are competent but uninteresting, while Gertrude V. Whitney's model for the group, "Ferdinand and Isabella," has the qualities admired by the public in such representations of famous historical personages.

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Century of French Painting Shown At Knoedler's

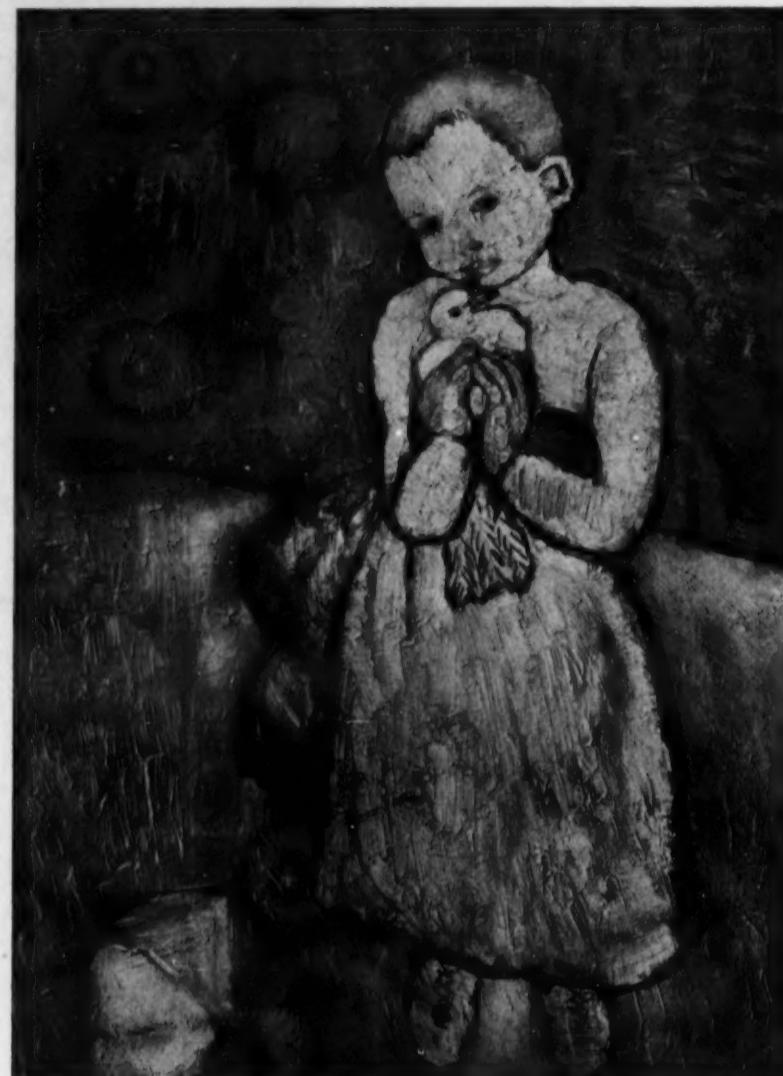
(Continued from page 1) among the painters of the century. Each faced and solved his own problems and created a completely personal manner of attack, but there is a relation apart from that of period in the work of the Impressionist group. It is seen with especial clarity in the earlier work of each of the painters and though in later years their varying temperaments led them in widely diverging paths the connection is never quite lost.

Delacroix burst the classic shell with a bold flutter of bright feathers and was content thereafter to crow lustily and strut his handsome plumage. It is from him that the Barbizon painters chiefly derived but the Impressionists sought others of his group and were more inspired by the misanthropic Daumier and Courbet's sturdy realism than by Delacroix. They owed, too, a great deal to Ingres and were more apt students of Turner, Constable and Jongkind than were the earlier men. Their studies of form, light and color provided the tools with which Cezanne carved out his masterpieces.

In point of time Gauguin, Van Gogh, Seurat, Toulouse-Lautrec and Redon belong in the group which is dominated by Cezanne but the cohesion of the Impressionists is wanting here. Van Gogh, in so far as a great personality can be included in any group, belongs with the Impressionists; Lautrec carries on the Daumier tradition; Redon and Gauguin, except for the latter's Pont Aven period, are laws unto themselves. Seurat alone is the link between the Impressionists and Cezanne.

Among the contemporary painters the trends become even more diversified. Matisse, Picasso and Derain, leaders in present day French art, are themselves the centers of individual groups. But it is interesting to note that both Picasso and Derain are becoming more and more related to the classical traditions of which David and Ingres were the last great exponents. In any representative group of contemporary French paintings a concentration may be felt which may presage a partial return to the severity of a century ago.

This brief survey of French painting during the past hundred years is an attempt simply to summarize for those who are not fortunate enough to see the exhibition the splendid history which the Knoedler show so vividly illustrates. How great the task of selection and arrangement must have been only those who have made similar attempts can fully appreciate. It has been the purpose of the organizers to include paintings by all of those artists who have been or are most influential in the development of French art and



"CHILD WITH A DOVE"

By PICASSO

Included in the current Knoedler exhibition

from the works of these artists to select pictures which are characteristic of them at their best. It is perhaps unfortunate that Ingres and Pissarro have been omitted for the former, especially, has been influential throughout the whole century. Pissarro, like Sisley who is represented by one picture, has been overshadowed by the giants of his day and therefore his vacant place is a minor misfortune. The astonishing thing about the exhibition is that, apart from these two, the record is complete.

In the earliest group Boudin, Corot, Courbet, Daumier, Delacroix, Fantin-Latour and Millet are represented. There are three fine Corots, each an excellent example of a distinct period in the painter's career. The first is an early Venetian scene, its stiffness as well as its subject more than a little reminiscent of Canaletto although it is richer and more solid than the somewhat papery pictures of the famous Venetian. The second Corot is one of that series of figures which, neg-

(Continued on page 15)

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**Century of French
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(Continued from page 14)
lected during the artist's life, have come to be recognized as his finest contribution to art. The third is a magnificent landscape, lent by an American collector, which has all of the delicacy for which Corot is most popularly known. But underneath the feathery foliage and soft color is a structure as firm and sculptural as that which the greater simplicity of the figure makes more obvious.

Two Courbets, one a curiously quiet picture of the beach at Deauville, the other a superb head, "La Belle Irlandaise," represent the artist but, although the head is magnificently painted, hardly explain his position in French art. The smaller Daumiers which follow are far more characteristic and have the power and swing of much larger canvases. The Delacroix, "The Return of Columbus," is a fine, juicy picture, a romantic presentation of a dramatic scene. Millet's "Blind Beggar," from the P. A. B. Widener collection, which closes this section is, at first glance, a sentimental illustration. A longer look reveals fine painting and careful spacing of the composition and the drawing of the figures shows a character which persists in pictures by many of the later painters.

The Impressionist group is represented by pictures by Degas, Manet, Monet, Renoir and Sisley. The Degas canvases are characteristic of two of his major predilections, the race track and the ballet. Four Manets are shown, one large and two small still lifes and a portrait of Mme. Michel-Levy from the Chester Dale collection. The large still life, "Pivoines," is probably most representative of Manet's masterly technique. Mr. Arthur B. Emmons has lent a fine Monet, "Waterloo Bridge," one of that London series which includes much of Monet's most interesting work.

By his representation here Renoir takes premier honors among the Impressionists, a position to which the whole volume of his work entitles him. Three pictures, one of them a masterpiece, are shown. The first, "Le Square de la Trinité," is a tapestry in blue, a Watteau painted with the freshness and vigor which were Renoir's alone. The largest of the three is a still life made up of many parts, each of them a complete picture. It suggests the possibility that Renoir may have used this as an experimental canvas, trying various color combinations



"LE FACTEUR ROULIN"

Included in the current Knoedler exhibition

By VINCENT VAN GOGH

and playing with a vast variety of forms. It is primarily a painter's picture, a lesson and a study in brush work and color. Last of the three is a pastel portrait of Mlle. Jeanne Samary, one of Renoir's finest pastels and one of the outstanding pictures in the exhibition. It was reproduced in THE ART NEWS of January 14th, 1928.

The Post-Impressionist school is strongly represented with capital works by Cezanne, Gauguin, Van Gogh, Seurat and Toulouse-Lautrec. There are five Cezannes, two still lifes, one of them, "Nature morte au pichet," among his best small canvases. There is a good small landscape, the young man from the Chester Dale collection, recently shown at Wildenstein's and the superb portrait of Mme. Cezanne which was included in the Reinhardt exhibition two years ago. This canvas, one of Cezanne's greatest pictures, fittingly marks the culmination of French XIXth century art. Around it are high hills and mountain ranges; this is the summit. Aloof, stupendous, serene, it dominates the exhibition by force of quality alone. Cezanne has made no compromises, no effort to please or attract attention by virtuosity but he has painted a picture which is perfectly organized, more sculptural than much sculpture and more real and enduring than life itself.

After the Cezanne it needs the violence of Van Gogh to arrest the attention. Three of his pictures are here, two of them among his best canvases. "Arles: le pont de Trinquetaille" is an astonishing composition of yellow light and blue shadow. "Le facteur Roulin," the postman of Arles whom Van Gogh has made famous, is a portrait worthy to be hung with that other masterpiece, "L'Arlesienne" in the Lewisohn collection. Brilliant in color, painted with the quick, powerful brushstrokes which give so much life to his canvases, this portrait, also, holds a distinguished place in its epoch. It cannot be compared with the Cezanne for the painters' points of view were widely divergent. Each is a masterpiece in its own right.

Mr. Lewisohn has lent his great Gauguin, "Ia Orana Maria," to this exhibition. It was last seen in the Durand-Ruel Impressionists show last season and was reproduced in Mr. Bourgeois' article on the Lewisohn collection in THE ART NEWS of April 14th. A fine Seurat, "L'Île de la Grande Jatte," and Mr. Frederic Clay Bartlett's splendid Lautrec, "Au Moulin Rouge" complete this section.

We are too close to the contemporary school to draw even approximate

(Continued on page 17)



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Century of French Art Shown At Knoedler's

(Continued from page 13)

distinctions among the many fine painters who compose it. Partly from familiarity, partly because we have been given time to appreciate their worth, the older masters are more definitely seen and their relationships among themselves and to us are more clear. We can only note tendencies and approach with an open mind the work of these men about whose reputations a century hence we can only guess.

If one has followed the development of painting in France as illustrated by this exhibition one cannot have failed to note certain milestones along the way. Freedom, first, from the severe and often dull manner of the classicists; a romantic exuberance which worked itself out and left the peaceful naturalism of the Barbizon school; the awakening to the importance of color as an inherent part of composition and form; the analytic point of view which reduced all subject matter to a problem in color and volume; the gradual insistence upon fine, well ordered, highly concentrated design. These are among the things for which we must seek in the contemporary school if we would relate it to the work of earlier days. It may be that we shall find that with Cézanne and Van Gogh a period was finished and that later men must strike out in new directions to achieve comparable results.

The painters in the contemporary school, represented here, are Bonnard, Braque, Derain, Dufresne, de la Fresnaye, Lurçat, Matisse, Modigliani, Picasso, Redon, Rousseau, Segonzac, Utrillo and Vuillard.

Bonnard, whose picture here seems closer to Matisse than any others we have seen, derives chiefly from Renoir. He is primarily a colorist, a master of painting, but he seems to belong with the Impressionist group rather than with the later masters. Braque, who has a fine still life in the exhibition, has come through cubism, although with many reminders of the stern lessons of that mechanistic school. He seems to have found a very personal



"LA FEMME AU COLLIER"

By MODIGLIANI

Included in the current exhibition of French art at the Knoedler Galleries

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method, a continuation of the main stream of development. Derain owes something to Manet and more, perhaps, to Ingres, but beneath his surfaces is a hint of the concentrated form of Cézanne. Dufresne, in this exhibition at least, seems diffuse. His canvas presents a fairly pleasant decoration achieved by unrelated forms and uncertain color. De la Fresnaye preserves the record of an experimental period and has used flat masses of color to create an illusion of reality. Lurçat is fortunate in having one of his best pictures in this exhibition. He organizes his canvases well and creates a strange atmosphere, as of another but quite actual world. Matisse's place in contemporary art cannot be judged from the pictures shown here. They are good, but not of his best, and show him in the period of transition before he began the series of interiors and odalisques which are among his finest works.

The Modigliani is one of the best which has been shown in New York and is also quite unlike his more usual pictures. The girl in this canvas is a modern damsel rather than a figure of the XIIth century. She is red haired and plump, a little coquettish, a little serious and altogether delightful.

Picasso's "L'Enfant à la colombe" seems the most logical descendant of a century of development. He, like Braque, has been a great experimenter

and has tried many manners since this picture was painted in 1903 but few of his canvases have been more completely satisfying.

Redon and Rousseau, though no longer contemporaries, are included in this group. Each is given fine representation, Redon with a flower pastel, Rousseau with a characteristic Jungle. Each of these men has his own peculiar place, outside the older tradition, and Rousseau has served as inspiration to many later men.

Segonzac, with one canvas, holds his own with any in the contemporary group. A good Utrillo of the "white period" and a small Vuillard, different from any other we have seen, close the exhibition.

An excellent catalogue, fully illustrated, has been prepared with great care and is in itself a remarkable history of the art of the period. Prefaces have been written by Etienne Bignou and Maud Dale.

A CORRECTION

"The Portrait of a Man" by Lucas Cranach which we reproduced in the Oct. 6th issue and credited to the Galerie Caspari in Berlin should have been captioned "Portrait of Martin Luther" by Lucas Cranach, on wood, 37:24 cm., light blue background, courtesy of Galerie Caspari, Munich.

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The Burlington Article on the Management of the National Gallery in London

(Continued from page 12)

of Sir Charles Holroyd under the system had just occurred, I saw that this attitude was not personal to myself but was the tradition of the place. Lord Plymouth acted as mediator in the discussions which ensued, and an assurance was obtained from Lord Curzon that in 99 per cent. of the technical matters discussed the Board would accept the Director's opinion. This assurance, coupled with permission to make an emergency purchase up to £2,000, with the consent of two Trustees, removed for the time being the more prominent disabilities of the Director and staff. Hitherto the chair at each meeting had been taken by the Senior Trustee who happened to be present.

The appointment in 1919 of a permanent Chairman created a new division of authority, but as I had worked under Lord Dillon in that capacity at the National Portrait Gallery with perfect ease, the position was not unfamiliar. And with Lord Lansdowne, the first Chairman, constitutional precedent was so carefully observed that few difficulties arose. His successor, Lord Curzon, so far enlarged the activities and authority of the chairmanship, that by degrees the Director's authority was gradually absorbed.

The cleaning of pictures, for example, being a highly technical matter, had hitherto been done by the Director's order and on his responsibility. Now the services of a foreign picture cleaner were pressed upon him strongly by certain members of the Board, and on the Director's refusal to take responsibility for the change he was ordered to report to the Board before any cleaning of importance was undertaken (January, 1925). Shortly afterwards the Director was forbidden to make any change in the attribution of pictures in the Gallery without first reporting to the Board. Two years later the Trustees rejected the Director's plan for hanging new acquisitions.

By these and other decisions of minor importance the Director's power of making any change in the arrangements, repair or labelling of the collections without risking a conflict with the Board was extinguished. Even the propriety of his encouraging important gifts to the Gallery was seriously challenged.

Concurrently the development of the Cabinet system of circulating memoranda on details of policy and prospective purchases added immensely to the labours of the Director and the staff. In default of any more drastic remedy, it would be no small help to harmonious working if some distinction could be drawn officially and formally between the technical matters on which the officers of the Department may be presumed to speak with professional authority, and those matters of general and financial policy where the counsel of the distinguished amateurs forming the Board would be of service. Such technical matters would seem to include the cataloguing, attribution, cleaning, restoration and arrangement of the pictures in the collection with the selection of the suitable frames and backgrounds for them. The right of the Director to decline pictures which he considers unsuitable has never been challenged.

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I would be well in addition to define beyond question his right of purchase and acquisition in emergencies, and of setting the organization and work of the departmental staff. He would then be able to use his technical knowledge to proper advantage although his powers would still be less than those of the Directors of most of the great Continental Galleries, or than those of his predecessors of 1855-1894—by far the most notable epoch in our Gallery's history. Such a definition, after all, would be hardly more than a formal embodiment of the assurance given by Lord Curzon in 1916, to which I have already referred. I must add that the staff of the Gallery is at present insufficient. The multifarious duties which now devolve upon the senior and junior officers, in particular the valuable work done for the Estate Duty Office, leaves them little or no time for private study and no reserve to fill any sudden vacancy.

Dr. Cowley: I feel great sympathy with what you were saying about the Director's position. That is a very important thing, it seems to me, from the point of view of the administration. What would you recommend as the best solution of the difficulty? You spoke of Lord Curzon's Minute, I think, as having defined his position?—It was a personal assurance that an official distinction should be drawn very sharply between what I might term technical matters, on which the head of the Department might be regarded as the professional authority, and the more general matters of administration where naturally the Trustees, from their wide experience of the world, would be entitled not only to have a voice but perhaps a dominant voice.

And I was anxious to ask the Commission to consider seriously the drawing of that distinction clearly and rather generously as regards the Director, because he, poor man, has to contend sometimes in debate with a weight of metal that no ordinary man is expected to face. I can assure Dr. Cowley that a debate

with, shall I say, masters of debate like Lord Curzon and Lord Lansdowne is no joke, for even if the Director is right, the skill and weight of authority with which the other point of view is put imposes a very heavy physical and nervous strain upon him. Before a friendly meeting like this it is quite easy for me to explain. When sometimes the *instances tyranni* seem rather numerous and very much on the war-path, the Director has rather a tough time, because he has not had the advantage of a long Parliamentary training in the House of Commons, and afterwards in the House of Lords and the Cabinet. He is the unfortunate technical student who is brought in to be sort of professional adviser and administrator, and his position is of course extraordinarily difficult. Unless he is given rather more power than, shall I say, in strict constitutional theory he ought to possess, he is apt to be absolutely over-weighted by the heavier metal with which he has to contend. That, of course, has been one of the most extraordinary features in the Board's history in the past.

I read about the early history of the Gallery when composing this little pamphlet on its history, and I was very much impressed by the way in which the very great gentlemen who originally managed the Gallery were so overpowering that the unfortunate early keepers did not dare to express an opinion. Things happened without their opinion being asked or their daring to say anything, because they were not able to express their opinion fully out of regard for the greatness of the personages with whom they had to deal.

I can quite understand the difficulty. I know what it must be, but what do you think would be the best way of remedying that?—Through a very formal definition of the technical matters in which, unless some very strong reason were urged to the contrary, the Director might be supposed to have naturally a deciding voice, that is to say technical matters connected with the Gallery management, and with the details of the repair and custody and arrangement of the pictures.

You do not think it would be difficult to lay that down in black and white?

Not a bit.

To draw a line?—No. I think it would be a relatively simple matter, and I believe it would remove one of the very greatest difficulties we have had. I think the members of the Board who are present here would agree with me that it is very difficult, unless that definition is made, for the Board to say, under the terms of the Rosebery Minute, that they are not responsible for these things just as much as the Director; and under that unfortunate Rosebery Minute they are.

Lord Lansdowne was, of course, a great stickler for this point. He said "We are entrusted with these powers, and we cannot divest ourselves of them."

The same view was held by all the legal minds on the Board, and they were perfectly right in theory. All the Director could ask for was a certain amount of rope. Sometimes he was able to get it, sometimes he was not, but I think his position would be very much easier if his responsibility for his technical advice and technical action in these matters was definitely defined. Then, after all, if he is wrong and is hammered by the Board and censured by the Treasury, it is his own fault. But you may be quite sure that he would not take advantage of powers of that kind, where they are accompanied with so much responsibility, except after weighing every act of his most carefully.

It is perfectly safe from the practical point of view, and I think it would save the Board a great deal of trouble. At present they are bound, in theory at least, to take responsibility for a great many of these technical matters, and naturally it does lead to a constant, or there is a risk of constant, clashing of opinion with their professional advisor. . . .

Sir Robert Witt: In your very interesting and forcible criticism of the changes that have taken place since 1855, and from what you said to Dr. Cowley, I gather your view to be that you would prefer the position of the Director to be that which it was in between 1855 and 1894 rather than what it is to-day?—A similar one. . . .

I think you said that it was between 1855 and 1894 that occurred the great period of the Gallery acquisitions?—I think I could quote your own words to that effect.

I think I would accept that. That would be my own view, certainly, but is not there one change that has been made since then, since those great days when the foundations of the Gallery were well and truly laid, and that is that the Directors were appointed for a period of five years only, renewable at the end of that period?—Yes.

That is no longer the case?—No. Might I add one sentence on that? I do think

(Continued on page 19)

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The Burlington Article on the Management of the National Gallery in London

(Continued from page 18)

that the shortness of the Director's appointment had one disadvantage, if I may mention it to the Commission, that is to say, it could be used to a certain extent as a sort of threat. And undoubtedly it was so used occasionally, I believe: rather in the way of old gentlemen, in novels at least, who shake wills in the face of those with whom they do not quite see eye to eye, and to whom they would say: "You oppose me in this. Just you wait and see when your term of office is coming to an end." The consequence was that it had in it the germs of subserviency.

If I may answer frankly, when my own appointment was considered, I was a Civil Servant, and therefore not liable to this. And I declined to accept the offer that was made to me unless my Civil Service status was confirmed, because I felt that if things at the Gallery happened to be very difficult (the position of the Director there had notoriously been rather a difficult one, for the causes I have indicated to the Commission), the difficulty of facing a large number of extremely able and practised men was in itself a sufficient handicap. And if they had the power in addition of turning you out into the streets after five years, it was not good for the Director himself. So where I have spoken here of initiative and energy, I think our policy in the future ought to be to try to encourage the next Director rather than to depress him.

* * *

Chairman: With regard to the division of questions, which should be under the competence of the Director only, or mainly under the competence of the Director, and that of the Board, I want rather a clearer definition of what you call the technical questions specifically—backgrounds to the pictures, backgrounds to the hangings?—That was, after all, a matter which the Commission would naturally wish to decide for itself. Such technical matters would seem to include the cataloguing, attribution, cleaning, restoration and arrangement of the pictures in the collection, with the selection of the suitable frames and backgrounds for them." I said "would seem to include" as a personal opinion.

You would include hanging, background, labelling and framing?—Yes. Attribution. . . .

Do the Board interfere now with the

hanging?—I think that is rather a direct question. I should say once or twice, but not often, not often.

* * *

EXAMINATION OF MR. ERIC MACLAGAN

Mr. Eric MacLagan: . . . I confess that I am not very much convinced of the advantages of government by Trustees when the Trustees are selected from the point of view of expert knowledge; as assistants, so to speak, helping the Director from the point of view of expert knowledge. . . .

On the whole I should incline to government by non-expert Trustees rather than expert Trustees, on the ground that if the staff of the Museum and their Director are at all worthy of their position they ought to be able to supply the expert knowledge, and I do not think if they are not worthy of their position that expert knowledge in the form of a Committee is going to produce really valuable results as regards purchasing. I confess giving that view with diffidence; as I say, I have no firsthand experience of government by Trustees.

EXAMINATION OF THE EARL OF CRAWFORD AND BALCARRES

Chairman: I understand you desire to give further evidence regarding (a) the system of purchase, and (b) the position of the Trustees of the National Gallery?

The Earl of Crawford: Quite. The problem of buying for a national collection is always difficult. The object is to secure catholicity of taste. Should responsibility rest upon a single supreme buyer, or should purchases be made by means of a Committee?

The latter system is said to be liable to compromise and mediocrity, to make no great mistakes and to achieve no great feats; this was one of the criticisms which led to the enquiry into the National Gallery in 1854-55. Before this time the Trustees were responsible for purchases. It is not surprising that they missed chances considering that there was no regular grant and the Keeper was only expected "to be present occasionally at the Gallery." Notwithstanding this faulty system some of their purchases were notable. For example, Van Eyck's Jan Arnolfini and his Wife for £630, Rembrandt's Jew Rabbi for £470, his incomparable self-portrait for £430, Bellini's Doge Loredano for £630,

and Van Eyck's portrait of the Man with the Red Turban for £365. For price and quality this group can scarcely be excelled. . . .

The efficient single buyer is rare. Sir Richard Wallace, Mr. Robert Holford, Sir Charles Eastlake and Burton were perhaps capable of being such, but in those conditions there is generally a tendency to limitation of taste. For instance, Eastlake was sole buyer for ten years from 1855 to 1865. During that period he bought one hundred and twenty-five Italian pictures from the grant-in-aid, whereas only fifteen examples of the Dutch, German, French and Spanish Schools were bought. Burton between 1874 and 1894 bought eighty-four Italian pictures but only seven by French, German, Flemish and Spanish masters. I do not take into account pictures acquired by gift or bequest.

In any case up till 1894 they were wholly inadequate to represent the boycotted schools. Such omissions reflect the predilections of the individual buyer, and are followed by special or sporadic attempts to find compensation. Thus in 1871 the Peel Collection was bought, of which the sixty-three examples by Dutch artists equally reflected an individual buyer's tastes, for out of this group only two were portraits. . . .

The single buyer likewise is inclined to be hustled into paying excessive prices. The Peel pictures were expensive. I cannot conceive that any Committee at that date would have consented to pay £70,000 for the "Ansiedei Madonna," still less £17,500 for the equestrian figure of Charles I bought from Blenheim in 1885. These special efforts are followed by reactions, and the Treasury generally manages to recoup a good deal by curtailing purchase grants later on. . . .

I want if I may in the first place to say that the impression left by Sir Charles Holmes's evidence is that the Trustees are a tyrannical body of men and busybodies oppressing the Director and intimidating the subordinate staff. That in my opinion is unfounded. We are said to be "so eminent . . . and famous in debate, etc." that the Director who "lacks training in the House of Commons and afterwards in the House of Lords and the Cabinet" does not have a fair chance to argue his case.

I confess the very idea causes me frank amazement. Sir Charles understates his own capacities, and I may say that elsewhere in cases where Trustees control Museums the problem is equally

non-existent. I have had long personal experience of a dozen heads of these institutions, and I have never noticed reluctance or difficulty on their part in stating their case to their Board, and in my opinion they do so with confidence and success. . . .

There is curiously little difference in the nature or temperament (and often in the personnel) of these governing bodies. It so happens that besides serving on the National Gallery Board, I am also a Trustee of the National Portrait Gallery, the British Museum and the Natural History Museum. All these Boards, and not least that of the National Gallery, are animated with one dominant motive, namely, a keen desire for the progress and welfare of the institution concerned.

Sir Charles Holmes's notion about the "Trustees belonging to a society apart from his," or where he says in another connexion that "germs of subserviency may be bred in the Director" is in itself laughable, but when such a statement is solemnly communicated to a Royal Commission it necessarily connotes certain reactions. All these questions of Sir

Charles's rights and prerogatives, of standing upon dignity, of his treating Trustees' suggestions as intrusions, and of taking offence when none is intended—all such grievances, however imaginary, must indicate a frame of mind susceptible to misunderstandings. . . .

Of course, Trustees differ amongst themselves. That is as it should be. I should look upon habitual unanimity amongst them with positive dismay; but the idea that bitterness is caused "when a man's personal taste . . . is flouted by the purchase of a picture he dislikes" is unfounded. None of my colleagues takes umbrage if and when the picture of his preference proves unacceptable. I observe no such pettiness among my colleagues, whose individual views must constantly fail to gain the assent of the Board. The Trustees do look upon the selection of pictures impartially without pressing their personal tastes, and I RECALL THE READINESS WITH WHICH THE LATE LORD CURZON AGREED TO PURCHASE A SPANISH PICTURE WHICH HE LOATHED. . . . It is stated that the officials are overworked, and that the Trustees are largely responsible.

(Continued on page 20)

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The Management of the National Gallery

(Continued from page 19) sible. ". . . Development of the Cabinet system of circulating memoranda on details of policy and prospective purchases added immensely to the labours of the Director and his staff." I have never seen a memorandum about "details of policy." The memoranda are very few in number, and all refer to questions of real importance to the vitality and progress of the Gallery. As to prospective purchases, we used to have on our agenda such items as "Offers of pictures by Greco, J. L. David and Velazquez" (14.7.1925). It is dangerous to make purchases without proper study. Our Maitre de Mouline (23.6.25) purchased for £10,000 was only bought after hesitation as some members of the Board saw the picture for the first time at the meeting. It was accordingly settled that the National Gallery staff should circulate a few days in advance memoranda on proposed acquisitions. This seems dictated by commonsense and prudence. It is also useful in helping them to formulate their views in a clear and concise fashion. The memoranda are always brief. As to "adding immensely to the labours of the staff," I engage to say that the memoranda about acquisitions issued during the last two years would not in the aggregate exceed a column and a half of *The Times*. I cannot understand complaints about fulfilling so obvious a duty towards the Trustees. I may add that when I once imprudently suggested that something should be done after official hours, a very sharp reminder was administered to me. . . .

MANY RARITIES IN BONAVENTURE SHOW

An exhibition of rare American naval and historical views, autographs and portraits of celebrities, etc., is being held at the Bonaventure Galleries until December 1. Among the many rare autographs on view is a letter from Lafayette to Washington written in 1781 just before the fall of Yorktown, asking for a secret meeting. An interesting autograph letter by Franklin to Boudinot is in answer to a note congratulating Franklin on his return to his family and country. Also of considerable historical importance is the original gold medal presented by congress to Commodore Preble for his operation on the Barbary coast and his blockade of Tripoli.

Another feature of the exhibition is a unique set of gilt medals of the presidents of the United States, from Washington to Coolidge, with original autograph signatures. A series of early historical views include a View of West Point, printed in colors and engraved by Bennet, portraits of Washington and Lafayette engraved by Le Mire, and depictions by contemporary artists of McDonough's Victory on Champlain, Perry's Victory on Lake Erie, and "The Memorable Combat Between the Bonne Homme Richard and the Serapis."

There are a number of interesting busts and statuettes, among them a terra cotta bust of Washington by C. Laurent Daragon and rare terra cotta medallions of Benjamin Franklin by Nini. Other rarities of the exhibition include an original survey by Washington, a certificate of the Order of Cincinnati, signed by Washington, broadsides printed by Franklin at his press at Passy and copies of the Pennsylvania Gazette and Colonial money printed by Franklin.

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DIETEL COLLECTION BRINGS HIGH PRICES

FRANKFORT.—The auction sale of the collection of Dr. von Dietel which took place at the F.A.C. Prestel Galleries in Frankfort a.M. brought together dealers from many countries and realized high prices.

Among the museum directors personally present at the sale were Dr. Friedlander of Berlin, Dr. von Manteuffel of Dresden, Professor Fischer of Basel, and Dr. Hartlaub of Mannheim. German art dealers attending the sale included representatives of Amsler & Ruthardt of Berlin, Beyer and Boerner of Leipzig, Ernst Arnold of Dresden, Commer of Hamburg and many Frankfort firms, among whom Mr. Stern was the most important purchaser. London was represented at the sale by Colnaghi, McDonald and a representative of the Fine Arts Society, while from Paris came Messrs. Guiot, Godefroy and Le Garrec. Dr. Klipstein of the firm of Gutejunk & Klipstein and Mr. De Bois of Haarlem were present.

The most important prices in the sale are as follows:

No. 51—Muirhead Bone, Ayr Prison; Colnaghi, M 6275. (The other prints by the same artist brought between 1500 and 2500 Mks.)

No. 70—Cameron, The Doges' Palace; Colnaghi, M 3900.

No. 75—12 etchings by Mary Cassatt; Godefroy, M 5860.

No. 103—Corot, "Souvenir d'Italie," rare state; Guiot, M 1955.

Astonishing prices were also obtained for the fine portraits by Francis Dodd, each of which brought over 1000 marks. There was particular competition for the lithographs and engravings by Forain. No. 160, "Au Theatre" brought M 4000 and "Le Retour de l'Enfant prodigue," No. 188, brought M 6200. The prices of the other prints by this artist ranged between M 500 and M 3500. Interest in the etchings of von Klingen was weak but on the other hand works by Kathe Kollwitz went high. The rich collection of etchings by Lieberman also aroused lively interest. The beautiful old prints by Manet and Munch brought high bids. The Pennells afforded a surprise, as his American views aroused keen competition and were sold at high prices. Interest was also very keen in the colored prints of Toulouse-Lautrec. Guiot bought No. 727, the fine "Partie de Campagne," for M 1000 and the rare Napoleon, No. 733 for M 500. No. 823,

ANTIQUES SHOW PLANNED FOR MARCH

Several years ago, the Antiquarian Magazine endeavored to discover if the antique dealers of the United States would help stage an antique show in New York City. It was found to be too ambitious a project at that time, and the idea was given up for the time being.

But the antique business has assumed such proportions in the past few years that the time is considered ripe for such a venture, and a company has been incorporated, backed by capital and experienced men, to put on such a show in the Grand Ballroom of the Hotel Commodore, New York City, March 25th to 29th, 1929.

This company, the Antique Exposition Co., Inc., is composed of Arthur F. Bollinger, President of the Antiquarian Pub. Co., Inc.; Rich. G. Holloman, who was director of the Flower Show, the first Aeronautical Show, National Marine Shows and other exhibitions at the Grand Central Palace, New York; and George W. Harper, who was closely connected with the National Marine Show and went to England to study the antique show held there the past summer.

With the experience, ability and capital that this company has, exhibitors may rest assured that an antiques show will be ably handled and successfully conducted.

The antique business has assumed enormous proportions. In the past year more than one hundred million dollars' worth of antiques and art objects have been brought into this country. The markets of the world have been scoured for rare and valuable works of art, and New York is the port of entry for them. From here they are shipped all over this broad land—south, west, north, and the people are buying them more and more—the demand is enormous. In New York alone six of the largest department stores have added antique departments, and there are hundreds of independent dealers throughout the city.

Whistler's fine, "Salute, Dawn" from the Venetian series, which was bought by Amsler & Ruthardt for M 3500.

The highest price was attained by the famous "Toast" by Zorn, No. 836, for which the Fine Art Society paid M 7000. The beautiful "Maja von Heijne" in the first state was bought by Stern of Frankfort for M 5700.

In many cases in the sale the prices received far exceeded the advance valuations.

PRICES REPORTED ON NEMES SALE

AMSTERDAM.—The sale of the Nemes collection of pictures, mostly by Italian masters, attracted buyers from all over the world on November 13th, but all the old Dutch paintings offered were secured by Dutch purchasers, reports *The New York Times*.

The biggest price was \$72,900, paid by Gouldstikker for El Greco's "Immaculate Conception."

Other prices were:

"Madonna With Child and Angel," by the "Master of the Nimble Child," \$30,000; "Adoration of the Magi," attributed to Jacopo del Sellaio, \$22,915; "Susan at the Bath," by Tintoretto, \$27,915; "Portrait of Don Francisco de Saavedra," by Goya, \$31,250; "Portrait of Marquis of Saint Andreas," dated 1492, by a Frankish master, \$20,000; "The Judgment of Paris," by Lucas Cranach the elder, \$21,665, and "The Holy Family," by Hans Durer, \$23,330.

COMING AUCTIONS

AMERICAN ART ASSOCIATION WHITNEY WARREN FURNISHINGS Exhibition, November 19 Sale, November 20

The magnificent house of the late Lloyd Warren, at 1041 Fifth Avenue, will be thrown open to the public, on November 19, prior to the sale (by order of Whitney Warren, the well-known architect,) of the entire contents by the American Art Association on November 20. The sale will be conducted at the house.

The interior, remodeled in the splendid style made familiar by the late Stanford White, features a spacious Italian drawing room, ornamented with baroque columns, a great Verona marble mantelpiece, the gilded taffrail of a Venetian galley, and notable examples of Italian and Spanish furniture. The walls are hung with a set of three Paris tapestries depicting the "Story of Theseus and Ariadne" and a Flemish Renaissance tapestry representing "The Pax Romana." Above the fireplace is a gilded baroque mirror which is

(Continued on page 21)

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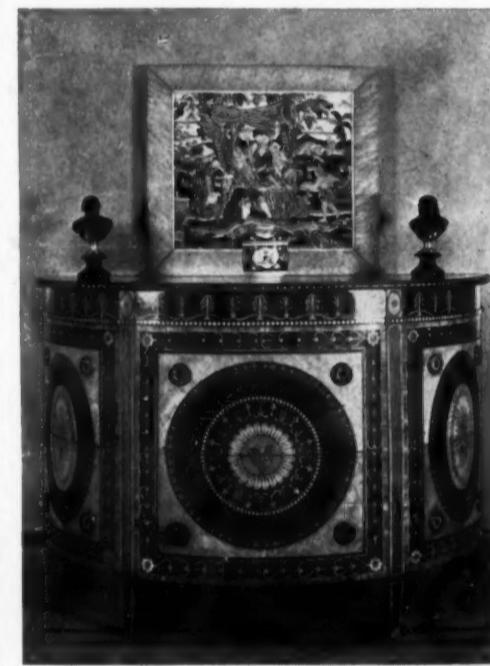
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COMING AUCTIONS

(Continued from page 20)

a masterpiece of carving. It is flanked by two gilded processional torchères from Northern Italy.

Adjoining the drawing room, a smaller salon, paneled with canvases painted in the Louis XVI style by Robert Winthrop Chandler, is furnished in the manner of the period. The library on the floor above is in Empire taste, including fine Italian lyre-back chairs and four spade-back mahogany side chairs.

Notable among the numerous decorative objects are an Italian Gothic gilded processional cross, XVII century bronze statuettes of Apollo and Venus, and a portrait bust of Lucius Verus, given to the Florentine Pietro Tacca. The carvings include a Rhenish walnut statuette and Italian and Flemish hautreliefs in alabaster. Japanese and Chinese porcelain and pottery and lacquered statuettes are also included in the collection assembled by Mr. Warren.

ANDERSON GALLERIES

BLOOMINGDALE-KENNEDY COLLECTION

Exhibition, November 18

Sale, November 23, 24

Antique French and English furniture, Flemish tapestries, Ispahan rugs, needlework and textiles, as well as American and European bronzes and objects of art, the property of Irving I. and Hiram C. Bloomingdale of New York

City, and Mrs. Mary Price Kennedy of Atlantic City, New Jersey, will be sold at the Anderson Galleries on November 23rd and 24th. Perhaps the most important feature of the sale is a set of six Brussels' *haute-lisse* tapestries illustrating the Story of Ulysses, woven by Jan Raes after cartoons by Peter Paul Rubens. Another distinctive feature of the sale is a group of antique Persian and Asia Minor rugs of the XVth, XVIth and XVIIth centuries, from the Kennedy collection, which were exhibited at the Boston Museum of Fine Arts and the Carnegie Institute of Pittsburgh. These include a large antique Oushak palace rug of the XVIth or early XVIth century, several Oushaks of the Transylvanian type, a XVIth century Ispahan palace rug, and two early prayer rugs, one Ghordes, the other Oushak. There are also some interesting fragments of fine rugs, a very early Ispahan, probably of the XVth century and some fine Bergamo specimens of various types. Among the American bronzes in the sale, there are several Remingtons which should command high prices, a bronze group, "The End of the Trail," by James Earle Fraser and "Lion and Lioness" by Anna Vaughn Hyatt. The furniture, which includes examples of many periods, both English and French, offers a wide selection of attractive pieces.

MAXWELL ARMOR

Exhibition, November 25

Sale, November 28, 30

A collection of pole arms, swords, firearms, helmets and other armor, made by George L. Maxwell of New York City



"SUNLIT ROOM"

By RICHARD MILLER

Winner of the Clark Prize at the Grand Central Galleries

will be sold at the Anderson Galleries on November 28 and 30. The most interesting piece in the sale appears to be a three-quarter suit of bright armor which comes from the Bacherean collection of Paris.

There are many fine guns and rifles of various types among them flintlock deer-stalking gun which once belonged to Frederick Wilhelm of Prussia; a German XVIIth century wheelock rifle with

carved butt; a richly decorated snaphance fowling piece made for a price of the late XVIIth century; an exquisite hunting rifle made by Simon for the Comte d'Artois, circa 1770, and a flintlock rifle by Felix Meier of Vienna, a very fine specimen of ornamental gunmake. Swords and daggers of almost all the interesting periods and types are found.

MAXWELL FRENCH FURNITURE

Exhibition, November 25

Sale, December 1

XVIIth century French furniture and objects of art, the property of Mrs. George T. Maxwell of Paris, will be sold at the Anderson Galleries on December 1. The sale includes delightful examples of ébénisterie of the Louis XIV, XV, XVI and Regence periods. There are also carvings in ivory, agate and jade, porcelains and a number of paintings. Among the attractive Louis XVI specimens are a tulipwood marquetry commode, a Beauvais tapestry marquise, a tulipwood marquetry writing table, a charming kingwood marquetry *secretaire à abattant*, and a tulipwood card table mounted in cuivre doré and signed by P. Roussel. Outstanding pieces of the Louis XV period include a kingwood marquetry *secretaire à abattant*, a painted and lacquered commode with cuivre doré mounts, signed Du Bois, a finely proportioned caned walnut chaise longue, a tulipwood inlaid coiffure and many attractive arm and side chairs. A Louis XIV firescreen, circa 1700, has a charming panel of contemporary needlework, depicting the "Judgment of Paris."

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AUCTION CALENDAR

AMERICAN ART ASSOCIATION
Madison Avenue and 57th Street
November 17—Stymus collection of furniture.
November 20—Whitney Warren house sale.
November 23 and 24—Collection of antique armor.

ANDERSON GALLERIES
Park Avenue and 59th Street
November 17—The André Bourlier-Collard collection of antique French furniture and objects of art.
November 20 and 21—The E. O. Schernikow collection of hooked rugs.
November 20, 21, 22 and 23—The library of Norman James comprising natural history, Americana and sport.
November 23 and 24—Antique French and English furniture, tapestries, rugs, bronzes and objects d'art, the property of Irving I. Bloomingdale, Hiram C. Bloomingdale, Mrs. Mary Price Kennedy and others.

BROADWAY ART GALLERIES
1692 Broadway
November 17—Furnishings, rugs, objects of art, etc.

FIFTH AVENUE AUCTION ROOMS
341 Fourth Avenue
November 17—Household furnishings, furniture and objects of art.
November 21—Early American antiques.
November 22, 23 and 24—Combination sale of furnishings, rugs, etc.

PLAZA ART ROOMS
9-13 East 59th Street
November 17—Spanish antique furniture, decorations and objects of art, the property of Messrs. Montillor Bros.

SILO GALLERIES
40 East 45th Street
November 17—Oil paintings.
November 22, 23 and 24—Silver, jewelry and furniture.

FOREIGN AUCTION CALENDAR

CHRISTIE, MANSON & WOODS
London
December 4—Old English Silver Plate, the property of the Most Hon. Marquess of Lincolnshire.

December 5—Old English and French furniture, decorative objects and porcelain, the property of the Most Hon. Marquess of Lincolnshire.

GALERIE GEORGES PETIT
Paris
December 6, 7—The collection of Cecile Sorel.
December 10, 11—The collection of F. de Ribes-Christofle.

HOTEL DROUOT
Paris
November 28, 29—The collection of M. E. Rodrigues, Part I.

MASTERS GALLERY SHOWS COLLECTION

The Masters Art Gallery, Inc., has just opened exhibition galleries at 28 West 57th Street and has on display a collection of paintings said to have been formed by a General Haquin who, if one may quote the sumptuous catalogue, "greatly appreciated works of art" and "obtained possession, during his campaigns, of a large number of works of great masters." According to the tale the paintings were taken as ransom from the "notables of Pavia" which city he is said to have commanded under Napoleon. In these more effete days of comparative peace one is apt to forget that so great a warrior, even though Larousse neglects to mention him, must have held life very cheaply.

The collection, still according to the diverting story, remained in the possession of the family until 1927, the last owner being a grand-niece, Madame Giovanni. She, the director of the gallery informed us, was loathe to part with possessions which family ties and associations had made dear. But Achilles had his heel and Madame Giovanni a passion for bars of chocolate. Negotiations lasted for three years but chocolate prevailed and on the 10th of October, 1927, one hundred and fifteen years after Moscow, Mme. Giovanni retreated and consented to sell. The purchaser, according to the catalogue, was a M. L. Deverly who "has retained some of the pictures and now proposes to sell the high class works specified in the present catalogue."

**"THE BUFFALO HUNT"**

By FREDERIC REMINGTON

Bought by Anthony Brady direct from the painter and from the Brady estate by the Newhouse Galleries who have just sold it to a very prominent New York collector of Remingtons

Interesting as is the story of the collection it fades to insignificance beside the tremendous attributions. The "high class works" are listed in the catalogue as by Macrino d'Alba, Giorgione, Cor-

reggio, Raphael, Lotto, Pourbus, Rubens, Van Dyck, Hals, Rembrandt, Velasquez and others. Michelangelo, Botticelli, Titian and El Greco have, for reasons which the paintings and their attribu-

tions do not make clear, been slighted. The walls of this gallery are hung with very luxurious red plush and curtains of the same material, blushing rosily, cover the pictures.

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EXHIBITIONS IN NEW YORK

Ackermann Galleries, 50 East 57th St.—Exhibition of XVIIIth century English portraits, until November 30th.

Thomas Agnew & Sons, 125 East 57th St.—Exhibition of pictures and drawings by old masters.

Ainslie Galleries, 677 Fifth Ave.—Exhibition of paintings by Irene Swift Standish, until November 30th.

American Academy of Arts and Letters, 633 West 155th St.—Exhibition of the works of Edwin Austin Abbey, until March 31st, 1929.

American Designers Gallery, 145 West 57th St.—Exhibition of contemporary decorative art, to December 25th.

Anderson Galleries, 489 Park Ave.—Tiffany Foundation exhibition of paintings, sculpture and craft work, and decorative paintings and drawings by J. Mortimer Lichtenauer, until November 24th.

Arden Gallery, 460 Park Ave.—Animal sculpture and sketches by Georges Hilbert, until November 20th. Exhibition of toys and early juveniles, November 24th to December 24th.

The Art Center, 65 East 56th St.—Watercolors and drawings by Lily Kettler-Frisching, old Waller china shown by Lucy D. Taylor, and travel poster designs by Donald Maxwell, until November 17th. Paintings by Theodore Coe, November 19th to 30th.

Babcock Galleries, 5 East 57th St.—Recent paintings by Eugene Higgins and Cordelia De Schweinitz, until November 17th. Selected paintings by modern artists, November 17th to December 1st.

Belmont Galleries, 137 East 57th St.—Primitives, old masters, period portraits.

Boehler & Steinmeyer, Inc., Ritz Carlton Hotel, Suite 729.—Paintings by old masters.

Bonaventure Galleries, 536 Madison Avenue—American naval and historical views and autographs, to December 1st.

Paul Bottenvieser, 489 Park Ave.—Paintings by old masters.

Bourgeois Galleries, 693 Fifth Ave.—Fine paintings.

Bower Galleries, 116 East 56th St.—Paintings of the XVIth, XVIIth and XVIIIth century English school.

Brummer Gallery, 27 East 57th St.—Works of art.

Butler Galleries, 116 East 57th St.—English decorative and sport paintings through November.

Daniel Gallery, 600 Madison Ave.—Opening exhibition of modern American paintings, to November 18th. New lithographs by Kuniyoshi, November 15th to December 15th.

De Hauke Galleries, 3 East 51st St.—French paintings, drawings, watercolors, etc.

Down Town Gallery, 113 West 13th Street—New lithographs by Max Weber, until November 17th. Exhibition of new paintings and watercolors by George Ault, November 19th to December 8th.

A. S. Drey, 680 Fifth Ave.—Antique Paintings.

Dudensing Galleries, 5 East 57th St.—Paintings by William Schulhoff, until November 18th. Watercolors by Herman Trunk, November 19th to December 16th.

Durand-Ruel Galleries, 12 East 57th Street—Paintings by Louis Kronberg, November 16th to 31st.

Ehrich Galleries, 36 E. 57th St.—Exhibition of silk murals by Lydia Bush-Brown.

Fearon Galleries, 25 West 54th St.—Paintings by Canaleto, until November 30th.

Ferargil Galleries, 37 East 57th Street—Drawings by Leo Lentelli, until November 18th. Watercolors by Helen Young, until November 21st. Colored etchings by Max Pollack from November 19th to December 10th. Watercolors by Delbos from November 19th to December 3rd.

G. R. D. Studio, 58 West 55th St.—Exhibition of paintings by Besson, Flanagan, Sondag and Wilhelm, until November 17th.

Gainsborough Galleries, 222 Central Park South Old masters.

Gallery of Living Art, 100 Washington Square East—Permanent exhibition of progressive XXth century artists.

Pascal M. Gatterdam Gallery, 145 West 57th St.—Paintings by Paul Plaschke, through November.

Grand Central Galleries, 6th floor, Grand Central Terminal—Members' prize exhibition from November 20th to December 8th.

Guarino Galleries, 600 Madison Ave.—Exhibition of modern Italian art, November 10th to 30th.

Helen Hackett Galleries, 9 East 57th Street—Portraits and interpretive drawings by Dorothy Vedder, until November 19th. Paintings by H. Clinton Beagare, November 19th to December 1st.

Harlow, McDonald & Co., 667 Fifth Avenue—New etchings and drawings by Marguerite Kirmse, until November 19th. Memorial exhibition of etchings, pastels and paintings by Warren Davis, November 20th to December 4th.

P. Jackson Higgs, 11 E. 54th St.—Works of art.

Holt Gallery, 630 Lexington Ave.—Exhibition of oil paintings by the late Hamilton Hamilton, November 7th to 30th.

Intimate Gallery, 489 Park Ave.—Exhibition of fifty new paintings by John Marin, until December 31st.

Kennedy Galleries, 785 Fifth Ave.—Etchings, engravings and color prints.

Thomas Kerr, 510 Madison Ave.—Antiques.

Keppel Galleries, 16 E. 57th St.—Early engravings and woodcuts through November.

Kleemann-Thoman Galleries, Ltd., 575 Madison Ave.—Exhibition of contemporary artists, November 15th to 30th.

Kleinberger Galleries, 12 E. 54th St.—Loan exhibition of German primitives for the benefit of the American Red Cross, through November.

Knoedler Galleries, 14 East 57th St.—Exhibition of Century of French Painting for the benefit of the French Hospital, to December 5th.

Kraushar Galleries, 680 Fifth Ave.—Paintings and sculpture by J. D. Fergusson, November 5th to 17th. Paintings by Walter Pach, November 19th to December 1st.

John Levy Galleries, 555 Fifth Ave.—Old masters.

Lewis and Simmons, Heckscher Bldg., 730 Fifth Avenue—Old masters and art objects.

Little Gallery, 29 West 56th St.—Hand-wrought silver, November 5th to 17th. Hand-wrought jewelry, November 19th to December 1st.

Macbeth Gallery, 15 East 57th St.—Sand dunes and flowers in watercolor by Frederick Lowell, to November 26th.

Masters' Art Gallery, Inc., 28 West 57th St.—Old master paintings.

Metropolitan Galleries, 578 Madison Avenue—American, English and Dutch paintings.

Metropolitan Museum, 82nd St. and Fifth Ave.—Works of Goya through November.

Milch Galleries, 108 West 57th St.—Landscapes and figure paintings by Robert Vonnoh and portraits on ivory by Elulabee Dix (Mrs. Becker), until November 17th. French landscapers and chateaux by De Leftwich Dodge and recent watercolors, among them camping and hunting subjects, by Frank W. Benson, November 19th to December 1st.

Montross Gallery, 26 East 56th St.—Pictures by Lucien Abrams, until November 10th. Paintings in oil and watercolor by Oliver Chaffee, to November 24th.

Morton Galleries, 49 West 57th St.—Paintings by E. Holzhauer, November 15th to 30th.

National Association of Women Painters and Sculptors, 17 East 62nd St.—Annual small picture exhibition, until November 24th.

Howard Young Galleries, 634 Fifth Avenue—Paintings of ships and the sea by Gordon Grant, to November 24th.

J. B. Neumann, New Art Circle, 35 West 57th St.—Works of A. F. Levinson, until November 17th. Etchings and lithographs by Rudolpho Bresdin, November 21st to December 8th.

Newhouse Galleries, 11 East 57th St.—Exhibition of Alpine sketches by Albert Gos, until November 30th.

Arthur U. Newton, 665 Fifth Ave.—Paintings by XVIIth century English masters.

Opportunity Gallery, The Art Center, 65 East 56th St.—Paintings selected by Bernard Karfiol, to December 12th.

Frank Partridge, 6 W. 56th St.—Exhibition of old English furniture, Chinese porcelains and panelled rooms.

Portrait Painters Gallery, 570 Fifth Avenue—Group of portraits by twenty American artists.

The Potters' Shop, Inc., 755 Madison Ave.—Exhibition of decorated pottery and glazed sculpture by Carl Walters, until November 15th.

Ralston Galleries, 730 Fifth Ave.—Oil paintings and aquarells by Prince Nicholas Kara georgevitch, to November 24th.

Rehn Galleries, 691 Fifth Ave.—Paintings and watercolors by George Luks, November 12th to 24th.

Reinhardt Galleries, 730 Fifth Ave.—Exhibition of contemporary French paintings by Picasso, Matisse, Derain, Dufresne, Vlaminck, Utrillo, Friesz and others, until December 8th.

Schwartz Galleries, 517 Madison Ave.—Etchings by Philip Kappel, until November 26th.

Scott & Fowles, 680 Fifth Ave.—XVIIth century English paintings and modern drawings.

Jacques Seligman Galleries, 3 East 51st St.—Paintings, tapestries and furniture.

Messrs. Arnold Seligman, Rey & Co., Inc., 11 East 52nd Street—Works of Art.

Silberman Gallery, 133 East 57th St.—Paintings, objects of art and furniture.

Marie Sternes Galleries, 9 East 57th St.—Watercolors by American artists, to December 1st.

Weston Art Galleries, 644 Madison Avenue—Paintings.

Weyhe Gallery, 794 Lexington Av.—Exhibition of war engravings by Alice D. Laughlin, to November 24th.

Whitney Studio Galleries, 10 West 8th St.—Lithographs of New York by Glenn O. Coleman and paintings in gouache by Ernest Fiene, until November 24th.

Wildenstein Galleries, 647 Fifth Ave.—Paintings by Pierre, until November 30th.

Yamanaka Galleries, 680 Fifth Avenue—Works of art from Japan and China.

Howard Young Galleries, 634 Fifth Avenue—Paintings of ships and the sea by Gordon Grant, to November 24th.

FREDERICK LOWELL
Macbeth Gallery

GLENN O. COLEMAN
ERNEST FIENE
Whitney Studio Galleries

Although the Whitney Studio Club has been disbanded, the galleries on Eighth Street are giving exhibitions from time to time, of which the Coleman-Fiene show is the first of the current season. The group of twelve Coleman lithographs appears in a sense reminiscent. There is nothing of the newer, experimental Coleman in these vivid transcriptions of by-gone days in New York, when saloons were wide open and Minetta Lane was still uninhabited by Greenwich Villagers. But these lithographs have a vividness and energy often lacking in the artist's more studied later products. The paintings in gouache by Ernest Fiene are uneven and sometimes rather reminiscent in quality. The various nudes against backgrounds of exotic color often carry dangerous suggestions of Matisse, while the three views of the imposing Mid-Victorian Red House make one wonder if Mr. Fiene has been gazing too long and fondly upon similar themes by Burchfield. "River Boat" and the various flower still lifes find Mr. Fiene most entirely himself.

GUSTAVE PIERRE
Wildenstein Galleries

Mr. Gustave Pierre is a staunch supporter of the older traditions of French painting, and if his work seems outmoded and a trifle flat, it is nevertheless based firmly on sound craftsmanship. Among the varied subjects of the present exhibition, the several paintings of the Seine and its bridges have a sparkle and quiet charm lacking in many of the other canvases. The exhibition includes several portraits of rather gaunt French children and a "Self Portrait," which from an academic viewpoint is extremely well done.

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PRINCE NICOLAS
KARAGEORGEVITCH
Ralston Galleries

Until November 24, Prince Nicolas Karageordevitch is holding an exhibition of oil paintings and aquarelles at the Ralston Galleries. The oil paintings offer a variety of subject matter, ranging from an imposing standing portrait of Princess Dorothy Karageordevitch to a very snowy scene in which a Russian peasant struggles along in the teeth of the storm. The Paris subjects include paintings of Notre Dame, the Bois de Boulogne, Longchamps, several views of the Pont Neuf and "Children at Play, Champs Elysees," one of the most attractive pictures on view. "Bazan Antibes," has also a commendable gayety of color. In the group of watercolors there are further chronicles of picturesque spots in Europe, as well as several hunting subjects, which appear to have interested the Prince more.

PHILIP KAPPEL
Schwartz Galleries

Etchings and sketches by Philip Kappel are on view at the Schwartz Galleries until November 26th. Mr. Kappel's prints have been selected for "Fine Prints of the Year" and various art publications. Recently his etching, "Sail and Steam," was added to the collections of the Bibliotheque National in Paris. The present showing includes a series of twenty recent etchings done in Haiti, a group of New England subjects, and four original drawings. The artist's delicate line and feeling for effective contrasts in black and white are found at their best in his boat subjects.



CHRISTIE'S TO SELL
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LONDON.—On December 5th Christie, Manson and Woods will sell the fine old English and French furniture, the property of the late Most Honorable Marquis of Lincolnshire.

PLAZA TO HOLD
MONTICELLO SALE

A public sale of objects which were placed in Monticello, the home of Thomas Jefferson, during the years when the estate was in private hands, was held at Charlottesville, Virginia, on November 17th, according to an announcement by Stuart G. Gibbons, President of the Thomas Jefferson Memorial Foundation, at its national headquarters, 115 Broadway.

Some furnishings which could not be sold advantageously at Monticello will be shipped to the Plaza Art Rooms, in Fifty-ninth Street, near Fifth Avenue, where they will be on exhibition and sold at auction during the week of December 2nd. The entire proceeds of the sale will go to the fund for restoring Monticello and preserving it as a public shrine.

"MADONNA AND CHILD"
By AMBROGGIO BORGOGNONE
Exhibited by Messrs. Böhler and Steinmeyer in their galleries at the Ritz Carlton

BAVARIAN ARTISTS
IN BROOKLYN

The exhibition of Bavarian painters, assembled under the patronage of H. R. H. Prince Ruprecht of Bavaria, has been touring America for some time. It has at last arrived in New York by a rather devious route and may be seen at the Brooklyn Museum until January 1. Assembled by Prof. Carl von Marr, formerly the Director of the Royal Academy of Painting in Munich, the exhibition appears distinctly retrospective in character. Although with the exception of Franz von Stuck all of the artists in the present group are now living, the paintings on view have a flavor of bygone days. Careful and prayerful search failed to reveal one genuinely interesting work in the entire collection of fifty-two paintings. After a round of these timid landscapes, cautious still lifes and well done portraiture, we began to long for a genuine old Munich anecdotal work with a nice peasant family rejoicing over the baby's christening. The three works by Franz von Stuck, the only artist in the group who is well known outside of Germany, are highly melodramatic in flavor. "Golgotha" is a pseudo-primitive, "Judith," an excellent stage set in vivid reds, blues and greens.

Otto Dill with his "Grand Stand," is perhaps as lively as any of the Munich artists. P. Kalman's still life of a dead chicken is excellently painted while the portraits of Heinrich and Erwin Knirr also rise above the general level of mediocrity. "Cows in Watering Place" by L. von Herterich, handles reflections in amusing fashion. Among the landscapes, largely done in a timid impressionism, a canvas by Ludwig Bock is among the most competent.

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